INSTITUTE of Museum and Library SERVICES

Creating a Nation of Learners

Dear Colleague:

Summer, 2006

Enclosed please find sample narratives, schedules of completion, and summary budgets from eleven successful applications from the 2006 IMLS Conservation Project Support (CPS) grant competition.

The attached samples were selected because they demonstrate how museums with different conservation needs successfully developed projects that addressed those needs. We feel these narratives are logically and clearly presented, and give sufficient information to support the request.

This packet contains samples that represent different types of conservation projects from both living and non-living collections. They emphasize the overall institutional conservation perspective, the involvement of conservation professionals in all phases of the project, and the importance of the project as the highest institutional priority for collections care.

In addition, there are three samples of funded education components. We hope that these samples give you the impetus to partner with your staff educators to develop your own creative way to educate the general public about your conservation project.

No endorsement by IMLS of any personnel, conservation facilities, private firms, or conservation procedures and methods identified in the narratives should be assumed.

I hope that these sample narratives will be useful to you as models for structuring a proposal for your conservation needs. IMLS Office of Museum Services program staff is available at (202) 653-4789 or at imlsinfo@imls.gov, and will be happy to discuss any questions you have as you develop your proposal.

The application deadline for the 2007 Conservation Project Support grant program is:

October 1, 2006

Applications for CPS are available from the IMLS Web site (www.imls.gov), or by calling us at 202-653-4789. We look forward to receiving your application.

Sincerely,

Mary Estelle Kennelly

Mary Estelle Kennelly
Associate Deputy Director for Museum Services
IMLS

1. What is the design of the project?

Cincinnati Museum Center at Union Terminal (CMC) was created in 1996 by the merger of the Cincinnati Historical Society (CHS) and Cincinnati Museum of Natural History (CMNH) and later joined by the Cinergy Children's Museum (CCM). CMC requests an IMLS Conservation Project Support grant of $17,855 for a general conservation survey. CMC will match these funds 1:1 for a project total of $35,710. This general conservation survey will provide, for the first time, a holistic assessment of the integrated collections and merged museum cultures. Two Conservator Consultants, Laurie Booth and Catharine Hawks, will survey CMC's collections, numbering approximately 2.5 million historical artifacts, archives, and natural history specimens. Currently, CMC has begun an institutional strategic and master planning process that is intended to guide the museum priorities over the next decade. This process includes targeted plans for collections, exhibits, educational programs, and preservation of the historic Cincinnati Union Terminal (a National Historic Landmark, Art-Deco train station) structure. Conducting a general survey will enable CMC to meet several goals, including the development of CMC's first long-range conservation plan and articulation of collection priorities as part of the institutional strategic and master planning process.

The Consultants will work with Jane MacKnight, Project Director and CMC Registrar, and relevant collections and library staff as well as staff from the exhibits, facilities management, and security departments to review the CMC collections and exhibits. Conservator Laurie Booth will review the history collections and Catharine Hawks will review natural history and anthropology collections. The Consultants will review collections in Cincinnati Union Terminal (CUT), which houses CMC's museums and attractions including, Robert D. Lindner Family OMNIMAX® Theater, Museum of Natural History & Science (MNH&S), the Cincinnati History Museum (CHM), the Cinergy Children's Museum (CCM), the Cincinnati Historical Society Library (CHSL), and temporary exhibit galleries. The Consultants will also assess collections in the Geier Collections and Research Center (Geier), CMC's dedicated research and storage facility, in addition to several oversized historical artifacts stored in the Schoeny Building, a nearby commercial warehouse. Educational collections at the Richard & Lucile Durrell Edge of Appalachia Education and Nature Preserve (EOA), operated by CMC, will not be surveyed; EOA is located 100 miles east of Cincinnati.

The goals, objectives, and work plan for the Consultants will follow the outline in *The Conservation Assessment: A Tool for Planning, Implementing and Fundraising* (1990, National Institute for the Conservation of Cultural Property and the Getty Conservation Institute). The project will include **3 phases**:

Phase One: Information Gathering. Mid-May–June 2006. The Project Director and project team[1] will prepare background material for each Conservator so they may familiarize themselves with the overall museum and specific collections they will be reviewing. The completed Pre-Visit Questionnaire (*See Attachment #3, The Conservation Assessment*), current collections policy, previous surveys/assessments, and descriptions of each collection will be provided to each Conservator as briefing materials. Environmental data records for CUT (galleries and storage areas) and the Geier (storage areas) as well as general information about the facilities, security, climate control systems, maintenance schedules, facility use policies, and other documents will also be provided as background materials. The Project Director will work with the Consultants to finalize the agenda for the site visit, where they will jointly carry out assessments during the same week, making the most efficient use of both staff and Consultants' time.

Phase Two: Site Visit by Consultants. August 2006. Arriving on a Sunday evening, Consultants will spend one week at CMC and depart on the following Saturday. While at CMC, the Consultants will conduct assessments, consult with collections and facilities staff, present an oral summary of their findings to senior management and board members, and give a three-hour public presentation (*See Education Project Narrative*). The Registrar, Director of Facilities, Chief Engineer, and Director of Security will spend a full day with the Consultants to tour CUT and Geier, to enhance their understanding of environmental conditions, access issues, and other building aspects that may affect collections. After a facilities tour, for three days Consultants will

[1] Consisting of the Registrar (Project Director), the Director of History Collections and Preservation, Vice President for Exhibits and Museum Planning, History Objects Curator, Zoology Curator and Archaeology Curator.

survey individual collections. Collections fall into eight distinct areas: **Anthropology** (archaeology and ethnology), **Biology** (botany and zoology), **Broadcast Archives** (visual and sound recordings), **History Objects**, **Manuscripts and Archives** (manuscripts and architectural drawings), **Mineralogy**, **Paleontology** (paleobotany, invertebrate and vertebrate), **Printed Works** (books, ephemera, maps, and broadsides) and **Prints & Photographs**. Laurie Booth will assess all History Objects, Broadcast Archives, Manuscripts & Archives, Printed Works and Prints & Photograph collections. Catharine Hawks will survey the Archaeology, Ethnology, Biology, Mineralogy and Paleontology collections. Consultants will meet with each curator privately and also spend additional time with both the Project Director and the project team to review collections.

On the final full day at CMC, the Consultants will jointly compile a preliminary executive summary from which their individual reports will be written, with a final report coordinated by Ms. Booth. Crafting a joint executive summary ensures that recommendations individual Consultants' reports are consistent. Both Conservators have collaborated on prior joint assessments and find this method creates a stronger overall final report. Consultants will also make a summary presentation of their impressions to a group of CMC senior management[2] and Members of the Board of Trustees Collections Committee[3]. This meeting will help broaden the understanding of collection care needs by both senior staff and select board members who, in some cases, are new to the museum field.

Phase Three: Report and Recommendations. September – December 2006. Six weeks after their site visit, the Consultants will submit draft reports to the Project Director. During this period, the Project Director, project team and other relevant staff will be available to respond to questions and provide additional documentation, if needed. As part of her responsibilities, Laurie Booth will analyze all data collected by Hobo loggers for 2005 using the Image Permanence Institute's current version of Climate Notebook software; the analysis will be included in the final report. Using the museum's climate data, Climate Notebook software simulates the effect of building temperature and relative humidity on specific object materials. Once the draft reports are submitted to CMC, the Project Director and team will review for accuracy, providing comments to the Consultants within one month. The Consultants will then make any necessary revisions to finalize their reports. Final documents are to be submitted to the Project Director by December 31, 2006.

2a. <u>What are the proposed conservation methods and why are they sound?</u>

It is well-established practice to use a team of conservators for a large general conservation survey project, ; it would be difficult to find a single conservator with sufficient expertise in all areas of CMC's diverse collections. Working together, Catharine Hawks and Laurie Booth will comprehensively survey all collections. Each Conservator has extensive knowledge with the aforementioned assigned collections areas, in addition to the experience needed to conduct general surveys similar to the one required by CMC. Cincinnati Union Terminal (structurally) is not a part of this general assessment. A separate Master Facility Plan, to preserve, restore and renovate CUT, has been undertaken. See *Attachment #6, Cincinnati Union Terminal Renovation and Restoration Plan (confidential draft).*

Using conservators to conduct the general survey is a standard and acceptable practice; such specialists often have a higher level of expertise and provide a more objective outside perspective than in-house staff. Their assessments and recommendations are valued by administrators, board members and permanent collections staff and will help to prioritize collections care improvements in addition to establishing strategies for long-term collections management.

Prior to the 1996 merger, conservation assessments have been conducted on parts of the collections. However, CMC's creation caused dramatic changes in all aspects of collections care and nullified many pre-merger recommendations. Given CMC's merged history, a new set of priorities for the entire collection, is needed to create an up-to-date conservation plan for the institution. This general conservation survey / assessment is the vehicle to develop a holistic conservation plan, which is a high priority for CMC.

3. <u>What are the objects, historic structure, or specimens that are the focus of this project?</u>

[2] Including the CFO/Vice President for Finance and Administration (oversees security and facilities), Vice President for Development and External Affairs, Vice President for Museums (collections and education), and Vice President for Exhibits and Museum Planning.
[3] This committee serves in an advisory capacity to the staff and is a liaison to the full Board of Trustees.

CMC collections include the Cincinnati Historical Society Library (CHSL), Cincinnati History Collections, Natural History Collections and Science Research, and the Edge of Appalachia Preserve (located in Adams County, Ohio). Together, CMC collections total approximately 2.5 million artifacts, specimens, and archives of which nearly 80% are from the Ohio Valley region. The collections date from the first half of the 1800s and were developed by the CMNH and the CHS; the Children's Museum has never been a collecting organization. This project is focused on all CMC collections, except the educational collections housed at the Richard & Lucile Durrell Edge of Appalachia Education and Nature Preserve (EOA). See *Attachment #2, Summary of History and Science Collections*.

The CHSL and History Collections are one of the most extensive compilations of regional history artifacts in the country, in addition to collections of pre-history material and representative ethnographic artifacts with worldwide representation. The History Collections include: **1.) Printed Works: A.)** 40,000 books relating to the history of the U.S., the Old Northwest Territory, and metropolitan Cincinnati; **B.)** 50,000 pamphlets pertaining to area cultural, educational, and social institutions; **C.)** 2,500 maps recording the development of the eastern U.S., the Old Northwest Territory, State of Ohio, northern Kentucky and Cincinnati; **D.)** 140 different 19th- and 20th-century Cincinnati newspapers; **E.)** 300 current periodicals; **F.)** Extensive collection of ephemera on the everyday life of Cincinnati, with over 350 broadsides; **G.)** Special Collections: The *Cornelius J. Hauck Collection* includes 5,000 titles about botany, horticulture, and landscape architecture and 850 titles in the *History of the Book* collection. **2.) Manuscripts and Archives Collections**: **A.)** 2,200 major and 7,500 smaller collections including the personal papers and records of early settlers, lawyers, politicians, artists, and businessmen, plus the records of civic, educational, cultural, political, social, and financial organizations; **B.)** 60,000 architectural drawings documenting the work of many of the major local late 19th and 20th-century architectural firms. **3.) Prints & Photographs**: **A.)** Up to one million images of Cincinnati including daguerreotypes, ambrotypes, tintypes, glass plates, negatives, etc.; **B.)** Over 2,000 prints and posters covering topics from WWI and WWII posters to circus prints and movie posters. **4.) Broadcast Archives**: **A)** 6,000,000 feet of 16 mm, 8 mm and 35 mm film, **B.)** 4,000 sound recordings and 3,000 videos; the collection documents Cincinnati's pioneer role in the broadcasting industry. **5.) History Objects**: 35,000 artifacts including a significant collection of Cincinnati-made machine tools and other heavy industries, costumes and textiles ranging from samplers to Civil War regimental flags, and a modest collection of fine art of portraits, cityscapes and nature art. **6) Anthropology: A.) Archaeology:** 300,000+ artifacts, specimens and lots collected from excavations over the past 150 years with a focus on human societies of the Eastern Woodlands of the central Ohio Valley prior to 8,000 B.C. to A.D. 1000-1625 as well as 19th-century urban historical archaeology materials from Cincinnati sites; **B.) Ethnology:** 8,000 artifacts focusing on Native American cultures with important and unique material from pre-World War II Oceania, late-20th century Amazonia and mid-20th century African examples.

The Natural History Collections date back to the first scientific organization west of the Alleghenies founded in 1818 by a group of Cincinnati naturalists and form the most comprehensive and complete historic record of the Ohio Valley. Today, the Natural History Collections focus on material of regional importance supplemented by comparative and related material worldwide. Curators conduct research in the areas of ecology, invertebrate zoology, invertebrate paleontology and vertebrate paleontology. Natural history collections are summarized: **1.) Biology** collections are comprised of Botany, Invertebrate Zoology, Vertebrate Zoology and EOA (educational) collections. **A.) Botany** collection is approximately 100 specimens from EOA (permanent collections) and a few hundred specimens from the Philippines; **B.) Invertebrate Zoology: i.) Entomology:** 3,000 cataloged and thousands of uncataloged specimens that focus on insects of the region with special emphasis on Coleoptera (beetles) and Lepidoptera (butterflies); **ii.) Malacology:**11,000 cataloged and thousands of uncataloged specimens and lots proclaimed by Dr. David Stansbery of Ohio State University as the most important assemblage of freshwater mussels from the Ohio River system. **C.) Vertebrate Zoology**: **i.) Herpetology** 9,500 specimens (majority in alcohol); **ii.) Ichthyology** 1,100 specimens in alcohol; **iii.) Mammalogy** 5,000 specimens and mounts; **iv.) Ornithology** 40,000 specimens and mounts; **v.) Tissue Collection** 5,500 specimens frozen/buffer. All biological collections all have strong regional elements from

Ohio, Kentucky and Indiana; **2.) Mineralogy:** 15,000 specimens and lots: Focus on unique mineral specimens from the region and the world used primarily for display and educational programs.**3.) Paleontology: A.) Invertebrate Paleontology:** Over 250,000 specimens and lots with emphasis on taxa in the Ohio River Valley and ranks among the top 10 in North America in size and overall significance; **B.) Paleobotany:** 1,700 specimens from a single collection from Mazon Creek, Illinois; **C.) Vertebrate Paleontology:** 20,000 specimens and lots of vertebrate fossils of all geologic horizons and all geographical areas with special emphasis on from the American mid-continent.

CMC's merger history and its multi-venue structure have posed many challenges for the care and management of its collections. Depending on type, size and need, CMC's collections are stored in CUT, Geier or the Schoeny building. CUT has a paper conservation lab, a fossil preparation lab, and collections storage areas that include a cold storage room for film and the Hauck Vault for rare objects. Geier Collections and Research Center, CMC's newest building, was constructed in 2001 (moving collections into the building was completed in 2002). Prior to opening the Geier Center, CMC's history and library collections were housed in CUT and natural history collections remained stored in the Gilbert Avenue Building[4]. Located less than one mile from CUT, Geier has resolved many challenges identified the previous collection assessment. Geier is a secure non-public storage and research facility that houses all three-dimensional collections, architectural drawings, and backlog material for the Manuscripts & Archives collection. The facility includes six labs: two zoology preparation labs (one for alcohol and the other dry), a fossil preparation lab, an archaeology processing lab, and both wet and dry labs that are shared by archaeology and paleontology departments. Auxiliary storage for several oversized history objects is located in a nearby commercial warehouse, called the Schoeny Building.

4. <u>How does the project relate to the museum's ongoing conservation activities?</u>

In the decade since CMC was created, the organization has maintained a steady effort to integrate collections management and upgrade its collections care. The first priority for the merged museum was to consolidate collections policies and to develop unified procedures for acquisitions, loans and deaccessions. A board-approved Collections Policy was implemented in 1998 and revised in 2004; procedures have been standardized and all registration activities are now centralized. The next priority is to develop a long-range conservation plan for the integrated collections. This IMLS conservation survey will be the first time that CMC has assessed its merged collections in their entirety. The resulting report will provide the first holistic assessment, which is critically needed for staff to articulate conservation needs and establish priorities for a long-term strategy. A summary of conservation activities (to date) is provided in *Attachment #4, Summary of Collections Condition Assessments & Conservation Treatments.*

Prior to the 1996 merger, the predecessor organizations undertook independent assessments of their collections; the former CMNH had a general survey (1988) and the CHS received an IMS CAP for its <u>objects only</u> (1995); the CHS library, photographs and archive material have <u>never</u> been surveyed. The 2002 move into Geier resolved facility and environmental problems cited in the 1988 General Survey of CMNH and addressed environmental recommendations made in the 1995 CAP for CHS. Geier has museum standard climate control systems with six HVAC zones to meet the requirements of CMC's diverse collections. All storage areas in the Geier Center are monitored by the Engineering Department via computer network and by the Registrar with Hobo data loggers. The Registrar and Director of History Collections and Preservation have implemented many elements of integrated pest management in both CUT and Geier (*See Attachment # 5, Summary of Environmental and Pest Monitoring Practices*). At CUT, each storage area is monitored with a recording hygrothermograph that is checked monthly by the Preservation Specialist. Several small grants and donations have supported the purchase of individual cabinets. In 1998, CMC received a grant from the National Science Foundation (NSF) to transfer the invertebrate paleontology collection from the University of Cincinnati to CMC and to re-house the collection in Delta cabinets. In 2000, CMC added a fossil preparation lab in the MNH&S (at CUT) as a public program element: visitors can watch and interact with staff and volunteers as they prepare vertebrate fossils. In 2002, another fossil preparation lab opened in Geier; in 2003, CMC received an NSF grant

[4] Identified as an unsafe environment for collections by conservator Carl Patterson in his 1988 general assessment.

to hire a paleontology technician to prepare vertebrate fossils. In 1998, a local foundation grant enabled upgrades to the paper conservation lab at CUT, which made treatments such as deacidification, washing and aqueous cleaning, solvent-based tape and stain removal possible; the paper conservation lab averages 960 treatments annually.

With the exception of paper conservation and fossil preparation, artifact conservation and restoration are undertaken only for objects to be exhibited. Professional conservators do all artifact conservation projects on a contractual basis. The Registrar, curators, and volunteers apply preventive conservation measures when processing collections. Most CMC Departments rely on volunteers to assist with organizing, cataloging and re-housing collections. For example, Manuscripts & Archives have active volunteers who work on sorting, culling and re-housing new and backlog items.

5. What are the anticipated benefits of this project?

CMC is a product of highly successful mergers; however, each merger brought with it a new set of collection specific challenges. A general survey of the combined collections is necessary to help staff integrate the priorities between history and natural history collections. 'Collecting and preserving' are central to the institution's stated mission and CMC is committed to supporting the collections that build the cornerstone of its identity. This IMLS general survey will help CMC unify its conservation priorities.

In 2004, CMC began a master and strategic planning process that is intended to guide the museum over the next decade. Accreditation by the American Association of Museums (AAM) is one of the identified outcomes of the master and strategic planning process. One of the components of the planning process, the Facility Master Plan, will address deficiencies in the physical plant, such as repair of historic Union Terminal and renovation of its galleries and storage areas (see *Attachment #6, Cincinnati Union Terminal Renovation and Restoration Plan)*. Other components of the master and strategic planning process are an Exhibit Master Plan and Capital Campaign Plan. Once developed, the long-range conservation plan, collecting plans and collections priorities are key elements that the museum will use to create a Master Plan for Collections.

Additionally, this general conservation survey will provide board members, staff and volunteers with a current and thorough understanding of preservation and conservation needs for CMC's collections. In May 2005, CMC received an IMLS Collections MAP grant that staff are using to assess collection management needs as part of the planning process. An IMLS Conservation Project Support grant for a general collections survey will help to define future collections care priorities and to establish a general conservation assessment of the integrated collections. A general conservation assessment will help in the completion of a long-range conservation plan[5].

6. How will the applicant ensure that ongoing museum functions are not inhibited by these project activities?

CMC is currently compiling its CMAP self-study to be submitted to AAM in February 2006 with completion by May 2006. The Consultants' site visit has been planned between temporary exhibit changes and curatorial field schedules. Additionally, the assessment and long-range planning activities have been incorporated into the annual work plans of collection staff and therefore will not inhibit the museum's regular work. Gaining a comprehensive understanding of care and management needs will allow the collections department to write CMC's first long-range conservation plan for the unified collections.

7. How does the project budget support the project goals and objectives?

The project budget for this request involves the consultants' fees, travel, and subsistence costs necessary to complete the assessment activities. IMLS funds are requested for the consultants' costs. Also included in the budget as match are the estimated hours of CMC staff time required to complete the grant activities. (Please see budget pages for detailed information.)

8. What are the qualifications and responsibilities of the project personnel?

[5] The Registrar and Director of History Collections and Preservation are charged with drafting the long-range conservation plan, which is scheduled to be completed in June of 2007.

Consultants will meet with all curators individually as part of the assessment project. The key staff and consultants involved are:

Jane MacKnight, Registrar, has a Master's Degree in Museum Studies and a BA in biology (botany and invertebrate zoology), both from George Washington University. Her continuing education includes training in modified atmospheres for pest management from the Getty Conservation Institute and the Museum Management Institute with the Getty Leadership Institute. Prior to coming to CMC in 1998, Jane was the registrar for the Idaho Museum of Natural History. She will be the Project Director and primary contact with the consultants and project team.

David Conzett, History Objects Curator, has a Master's Degree in History from the University of Iowa. Since coming to CMC in 1989 as its first History Curator, David has tripled the size of the collection. Previously, David was Curator of Collections for the National Museum of the Boy Scouts of America. He brings more than twenty-five years of curatorial experience to the project with a special talent for exhibit design. His contributions to the project team will be from the perspective of a rapidly growing collection with multiple conservation needs.

Scott Gampfer, Director of History Collections and Preservation, has a Bachelor's Degree in American History from the University of Cincinnati and has received training in collections preservation and conservation treatment from the University of Cincinnati, Campbell Center for Historic Preservation Studies, and the Society of American Archivists. In his nearly 25 years with CMC, he has extensive knowledge of the history and library collections. He is responsible for all in-house paper conservation treatments. Scott's knowledge of conservation and the collections is a vital component of the project.

Bob Genheimer, George Rieveschl Jr. Curator of Archaeology, has a Master's Degree in Anthropology from the University of Cincinnati. He has been involved in professional archaeology in the Midwest since 1974 and has worked at CMC since 1990, first serving as a Collections Manager. Bob has considerable experience managing several collection improvement grants, most recently a Museum Loan Network assessment of the Fleischmann Oceania Collection. His knowledge of the overall natural history collections is invaluable for the success of the project.

Stephen Matter, Curator of Zoology and Field Ecologist, has a PhD in Environmental Sciences from the University of Virginia; he has been with CMC since 2003. New to the museum and to curatorial work, Steve has been very effective in organizing volunteers to inventory bird and mammal collections, to update database records and to improve overall collections organization. The biological collections are some of the most scientifically important, yet problematic, collections at CMC. Steve's role in the project will insure that these collections receive the focus that they deserve.

Sandy Shipley, Vice President of Exhibits & Museum Planning, has been with CMC nearly 30 years and is leading the master and strategic planning process currently underway. Sandy is an expert in project management and is responsible for all aspects of the exhibits department. She holds a BS in Natural Sciences from the University of Cincinnati as well as a BFA from Xavier University. Sandy is the link to senior management for this project. Her participation helps to ensure that collection management recommendations and the long-range conservation plan will be integrated into the museum's master plan process.

Laurie Booth, President Midwest Conservation Services, Inc. and Adjunct Professor at Wright State University, has considerable expertise in object conservation and in conducting general surveys. She holds a Master's degree in Art Conservation from the Winterthur/University of Delaware Program for the Conservation of Historic and Artistic Works. Laurie has conducted more than 50 CAP assessments. She has been in private practice for nearly 15 years and teaches at Wright State University in Dayton, OH.

Catharine Hawks, Consultant and Adjunct Professor at George Washington University, is recognized as one the preeminent conservators for biological specimens and ethnographic objects. She is a Fellow with the International Institute for Conservation and has conducted numerous general and specific surveys. Cathy has a Master's degree in Museum Studies with concentrations in forensic sciences and conservation from George Washington University. She has been teaching preventative conservation courses for more than 15 years.

1. What is the design of the education component?

The education component will be a three-hour presentation and interactive demonstration, titled *Basics of Preventative Conservation,* by Laurie Booth and Catharine Hawks. Through a PowerPoint presentation, examples of archival products, and a question and answer period, the professional conservators will go over the basics of preventative conservation. Conservators will prepare their presentations prior to arriving in Cincinnati; both are experienced teachers. Topics to be covered include: building environment and storage equipment, storage supplies, artifact and specimen handling and storage techniques, potential hazards in collections and other ways to manage risk to collections. Using some objects from the Cincinnati Museum Center (CMC) collections as examples and images of other artifacts/specimens, Laurie Booth and Catharine Hawks, with assistance from the CMC registrar, will cover the basics of collections care. This morning presentation will be interactive with time for questions and audience discussion.

Participants will be able to learn about appropriate materials, using the Society for the Preservation of Natural History Collections (SPNHC) Resource Display (*See Attachment #8 SPNHC Conservation Committee Resource Display*). The SPNHC Collections' Conservation Committee has developed a stand-alone display on archival storage materials. The display includes product samples, examples of suppliers, reference books and other resources available to museums and individuals to preserve their collections. The Resource Display is a tabletop display where participants can handle various materials and browse literature; it is updated annually with current products and suppliers' information. The Resource Display is available free from SPNHC, but the borrower must pay the shipping fees.

The presentation will be held on the Saturday morning following the end of the general survey project and wrap-up with senior managers and staff. CMC is able to offer this unique opportunity for regional museum volunteers, staff, interested CMC members and the general public to learn from professionals about preventative conservation. As one of Ohio's largest and most visible museums, CMC strives be a leader in the local museum community. CMC's 200-seat Reakirt Auditorium, at Cincinnati Union Terminal, will be the venue for the presentation. The workshop will be offered free to registered participants. The Registrar and Director of History and Preservation will coordinate logistics for the Saturday morning event. Both have experience with managing these types of events at Union Terminal.

The targeted audiences for *Basics of Preventative Conservation* are: CMC members, volunteers, Cincinnati Heritage Program participants, staff and the general public. Additionally, *Basics of Preventative Conservation* will be offered to the more than the 100 southwest members of the Ohio Association of Historical Societies and Museums (OAHSM), a group that includes staff and volunteers of the many local and regional historical societies and historic houses, as well as members of the Ohio Museums Association, which include nature centers and art museums among others. These organizations will provide their mailing lists without cost for free workshops that benefit their members. Drawing on contacts from the CMC collections staff, an effort will be made to invite museum colleagues and volunteers from northern Kentucky and southeastern Indiana. Participation will be free but advance registration will be required.

The Project Director will work with the CMC Graphic Arts and Marketing Departments on a flyer for distribution via CMC's E-Newsletter, monthly activity guide, bimonthly members magazine, *Mosaic,* a postcard announcement mailed to OMA and OAHSM members, a press release, and an announcement on CMC's website. CMC's Information and Reservations Department routinely handles reservations for hundreds of school groups, lectures and other special programs at Union Terminal and will assist with reservations for *Basics of Preventative Conservation* workshop.

2. What are the anticipated benefits of this educational project?

The *Basics of Preventative Conservation* program will enable up as many as 200 interested individuals to learn about artifact and specimen conservation from two of the best conservators in practice. Based on a similar presentation by CMC in 2004 (conducted by preservation staff) we expect approximately 50 people to attend Several CMC collections staff routinely field calls from our members, colleagues and general public about caring for their collections. In offering this program, CMC is able to share the expertise that is has received

through the IMLS general survey to a broader audience. Local museum professionals and volunteers as well as interested individuals can learn from professionals about caring for antique textiles, genealogical documents, photographs and natural history specimens. The SPNHC Resource Display provides substantial take away information about supplies and where to buy archival materials.

Working with Dr. Judith Larsen, CMC's Program Evaluator, the Project Director will develop a simple evaluation form to gauge the usefulness of the information provided in *Basics of Preventative Conservation.* At the same time, CMC will solicit ideas from workshop participants regarding additional conservation topics of interest to the local community. This dual-purpose survey will be given to participants as they enter the auditorium for the workshop. Participants would be asked for their help in evaluating the program and in planning for the future. The completed surveys would then be collected as people leave the auditorium. Several questions will allow participants to quantitatively rate the usefulness, depth, etc., of the presentation using a Likert scale or a similar measure. Participants would rate their experience on a scale of "1" to "5" and an overall numerical score could be calculated for each question that would give a quick, general view of whether people felt the presentation met their expectations or was successful. In addition, two open-ended questions will allow participants to provide any additional comments they may have about the experience and any suggestions for future programs of interest to them. Results of the analysis and the report based on this evaluation survey would be provided to the collections and preservation curatorial staff and will be included with the final report on this project. We have successfully used this method for lectures and other events at CMC in the past. Additionally, feedback from participants will be used to develop workshops or sessions at future annual meetings of local, regional and national museum associations, (*e.g.* Ohio Museums Association and the Association of Midwest Museums).

3. How does the project budget support the education component goals and objectives?

The budget is extremely modest for the potential impact of the project. Laurie Booth and Catharine Hawks will be in Cincinnati for the general survey and both have agreed to extend their stay to conduct the workshop. *Basics of Preventative Conservation* will offer the local and regional community a truly unique opportunity to learn from these professionals. The cost of consultants' time to prepare their presentations and to present the workshop is minimal – one and a half additional days of their time and subsistence costs.

The SPNHC Resource Display is available for the cost of shipping, which will be approximately $250 (maximum). The display provides an excellent hands-on opportunity for participants to see the materials that will be discussed in the presentation.

CMC has the experience coordinating and managing group events. The Graphics Arts Department will design a flyer and postcard mailer. Refreshments will be provided for workshop participants (workshops always go better with food and drink!). CMC's in-house caterer, Sodexho, has provided an estimate of $3.50/per person for cookies, coffee, tea and soft drinks. Other organizational needs, such as time, phone calls, photocopying and mailing will be covered by the Project Director time and budget. All materials and staff time will be part of CMC's match of the project.

4. What are the qualifications and responsibilities of the project personnel?

Jane MacKnight, Registrar, is the Project Director who will coordinate the workshop planning with conservators and CMC departments, such as Graphic Arts, Sodexho Catering and the Information and Reservations Department. She will work with the CMC's Marketing team to promote the workshop and she will procure the pertinent mailing lists for invitations. Jane will also reserve and arrange to borrow the SPNHC Resource Display.

Scott Gampfer, Director of History Collections and Preservation, has conducted many preventative conservation workshops regionally. Scott's workshop experience with the local community gives him a solid

understanding of the issues most important to both the public and small museums. He and Jane MacKnight will coordinate the organization of the workshop with CMC and the Conservators.

Judith Larsen, Evaluator, has been an active member of numerous design teams for both permanent and traveling exhibitions and conduct front-end, formative, and summative evaluation. She also oversees evaluation of educational programming. Special interests include: fostering community/museum collaborations and developing ways to track long-term impacts of museum programs. Ms. Larsen received her Ed.D. from the University of Cincinnati in Educational Administration and her M.A.T. in Biology from Wesleyan University.

Laurie Booth, President Midwest Conservation Services, Inc. and Adjunct Professor at Wright State University, has been an adjunct professor for Wright State University in Dayton, Ohio, since 1989. In this capacity she presents seminars on the principals of conservation in the Museum Practice Program. She has presented numerous workshops and sessions for the Ohio Museums Association, Association of Midwest Museums and other local professional groups. Her familiarity with the issues of small historical societies, museums and historic sites will give her credibility with the local museum participants. Laurie has published on conservation assessments in the American Association of State and Local History newsletter, an organization familiar to many small historical groups.

Catharine Hawks, Consultant and Adjunct Professor at George Washington University, is an Adjunct Professor in the Museum Studies Program, Graduate School of Arts and Sciences, George Washington University in Washington, DC. She has taught preventative conservation courses, collections care of biological specimens and integrated pest management programs for a variety of universities, the Campbell Center for Historic Preservation and the U.S. National Park Service. She has expertise on contaminated and hazardous collections and is part of the Heritage Preservation Emergency National Task Force.

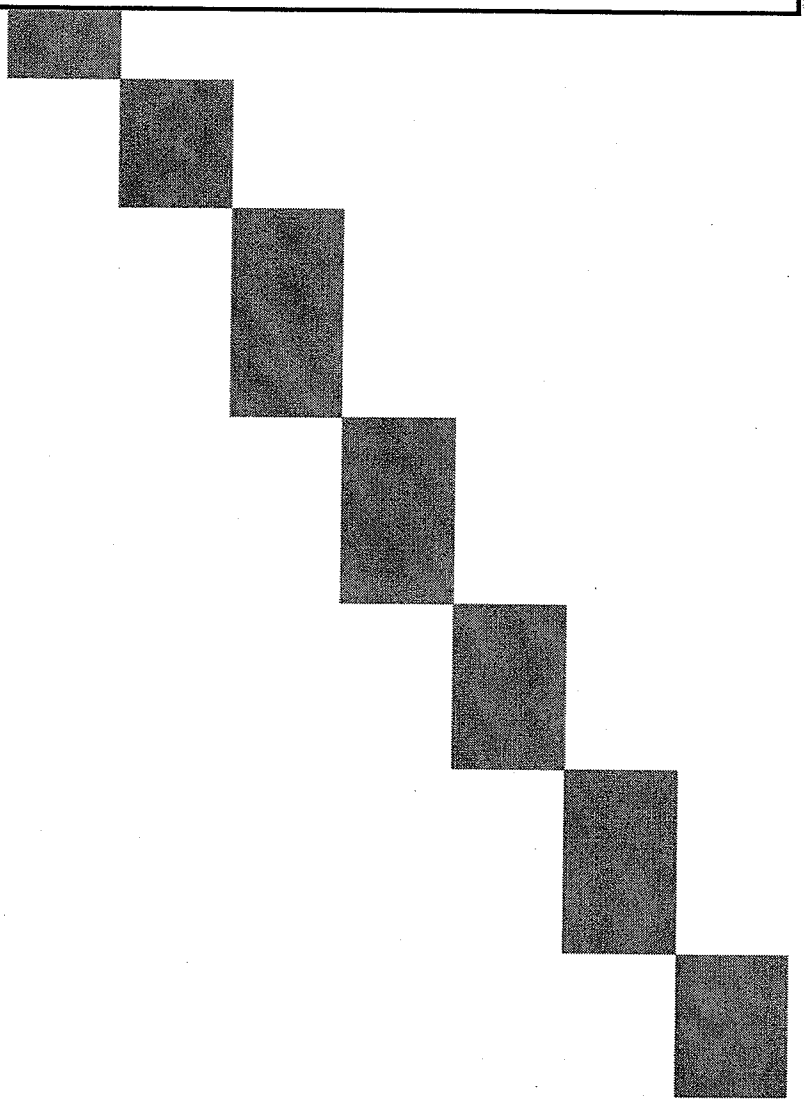
Project Completion Timeline and Long-Range Conservation Plan

Activity	2006								2007	
	May	June	July	Aug	Sep	Oct	Nov	Dec	Jan	Feb
Compile background information , complete Pre-Visit Survey	5 weeks									
Consultants review documentation and set site visit date (1 day. Consultants prepare material for *Basics of Preventative Conservation* presentation (1 day)		2 days								
Site visit by consultants (see site visit schedule) - 5 days on general survey; 4 hours (1/2 day) for B*asics of Preventative Conservation* presentation; 2 half days for travel			6.5 days							
Consultants write reports, Project Director provides additional information as requested					9 days					
Staff review draft report and provide comments and corrections						4 weeks				
Registrar and Director of History Collections & Preservation begin writing long-range conservation plan							Final due by 6/30/07			
Consultants make any corrections and submit final report to Project Manager by Dec 30, 2005								1 day		
Final report on project to IMLS									28-Feb	

9/29/2005

Consultants Site Visit
Schedule

Detail for Site Visit	Arrive	Day 1	Day 2	Day 3	Day 4	Day 5	Depart
Arrive in the afternoon. Meet with project team for dinner, introductions and overview							
Introductions to CMC staff. Consultants tour CUT and Geier Center with registrar, director of history collections and preservation, director of facilities and directory of public safety (security) (8 hours)							
C. Hawks: Exhibits in all 3 museums (5 hours); Paleontology and Mineralogy collections (3 hours) With registrar, vp for exhibits & museum planning, relevant curators							
L. Booth: Exhibits in 2 museums (CHS; MNH&S), and CHS Library (4 hours); Hauk vault, printed works collections (all) and rare books with relevant curators (4 hours)							
C. Hawks: Biological collections (botany & all zoology) with curators and adjunct curators (8 hours)							
L. Booth: Photographs, and cold storage with curator (3 hours); Archives, CMC Archives and paper conservation lab with relevant archivist, preservation staff and curators (5 hours)							
C. Hawks: Archaeology & ethnology, laboratories with curators (8 hours)							
L. Booth: Broadcast archives, history objects, costumes, fine and nature art, Schoeny building oversize object storage w/ curators (8 hours)							
Consultants meet with project team to review findings, revisit any collections areas, and address questions. Consultants compile joint executive summary and agree upon joint recommendations. Present verbal summary of findings and impressions to senior management and board collections committee							
Basics of Preventative Conservation workshop (4 hours) [Education Component]							
Departure Saturday afternoon/evening							



Project Budget Form

SECTION 1: SUMMARY BUDGET, CPS AND EDUCATION COMPONENTS

Name of Applicant Organization **Cincinnati Museum Center**

IMPORTANT! READ INSTRUCTIONS ON PAGES 3.5–3.7 BEFORE PROCEEDING.

DIRECT COSTS

	IMLS	Cost Share	Total
SALARIES & WAGES		$10,367	$10,367
FRINGE BENEFITS		$1,763	$1,763
CONSULTANT FEES	$16,240		$16,240
TRAVEL	$1,615	$2,355	$3,970
MATERIALS, SUPPLIES & EQUIPMENT		$900	$900
SERVICES		$650	$650
OTHER			
TOTAL DIRECT COSTS	$ 17,855	$ 16,035	$ 33,890
INDIRECT COSTS	$	$ 1,820	$ 1,820
		TOTAL PROJECT COSTS	$ 35,710

AMOUNT OF COST SHARE $ 17,855

AMOUNT OF IN-KIND CONTRIBUTIONS $

TOTAL AMOUNT OF COST SHARE (CASH & IN-KIND CONTRIBUTIONS) $ 17,855

AMOUNT REQUESTED FROM IMLS, INCLUDING INDIRECT COSTS $ 17,855

PERCENTAGE OF TOTAL PROJECT COSTS REQUESTED FROM IMLS 50 %
(MAY NOT EXCEED 50%)

Have you received or requested funds for any of these project activities from another federal agency?
(Please check one) ☐ Yes ☑ No

If yes, name of agency _____

Request/Award amount _____

Project Budget Form

SECTION 2: CONSERVATION DETAILED BUDGET

Year ☑1 ☐2 ☐3 – Budget Period from 05 /01 /2006 **to** 02 /28 /2007

Name of Applicant Organization **Cincinnati Museum Center**

IMPORTANT! READ INSTRUCTIONS ON PAGES 3.5–3.7 BEFORE PROCEEDING.

SALARIES AND WAGES (PERMANENT STAFF)

NAME/TITLE	NO.	METHOD OF COST COMPUTATION	IMLS	COST SHARE	TOTAL
See attachment #1 for	( )				
staff salery details	( )				
	( )				
	( )				
		TOTAL SALARIES AND WAGES $		$9,328	$9,328

SALARIES AND WAGES (TEMPORARY STAFF HIRED FOR PROJECT)

NAME/TITLE	NO.	METHOD OF COST COMPUTATION	IMLS	COST SHARE	TOTAL
	( )				
	( )				
	( )				
	( )				
		TOTAL SALARIES AND WAGES $			

FRINGE BENEFITS

RATE		SALARY BASE	IMLS	COST SHARE	TOTAL
17	% *of* $	9,328		$1,586	$1,586
	% *of* $				
	% *of* $				
		TOTAL FRINGE BENEFITS $		$1,586	$1,586

CONSULTANT FEES

NAME/TYPE OF CONSULTANT	RATE OF COMPENSATION (DAILY OR HOURLY)	NO. OF DAYS (OR HOURS) ON PROJECT	IMLS	COST SHARE	TOTAL
	$560/day	14.5	$8,120		$8,120
	$520/day	12.5	$6,500		$6,500
		TOTAL CONSULTANT FEES	$14,620		$14,620

TRAVEL

FROM/TO	NUMBER OF: PERSONS	DAYS	SUBSISTENCE COSTS	TRANSPORTATION COSTS	IMLS	COST SHARE	TOTAL
Chagrin Falls	( )	( )					
to CMC, OH	(1)	(7)	$1,225	$620	$1,615	$230	$1,845
Wash DC to	( )	( )					
CMC, OH	(7)	(7)	$1,225	$900		$2,125	$2,125
			TOTAL TRAVEL COSTS		$ 1,615	$2,355	$3,970

Project Budget Form

SECTION 2: CONSERVATION DETAILED BUDGET CONTINUED

Year ☑ 1 ☐ 2 ☐ 3

MATERIALS, SUPPLIES AND EQUIPMENT

ITEM	METHOD OF COST COMPUTATION	IMLS	COST SHARE	TOTAL
TOTAL COST OF MATERIALS, SUPPLIES, & EQUIPMENT		$		

SERVICES

ITEM	METHOD OF COST COMPUTATION	IMLS	COST SHARE	TOTAL
	TOTAL SERVICES COSTS	$		

OTHER

ITEM	METHOD OF COST COMPUTATION	IMLS	COST SHARE	TOTAL
	TOTAL OTHER COSTS	$		
	TOTAL DIRECT PROJECT COSTS	$ 16,235	$13,269	$29,504

INDIRECT COSTS

Check either item A or B and complete C. (See section on Indirect Costs, pages 3.6–3.7.)

Applicant organization is using:

☑ A. An indirect cost rate which does not exceed 15 percent of modified total direct costs charged to IMLS.

☐ B. Federally negotiated indirect cost rate (see pages 3.6–3.7).

Name of Federal Agency _____ Expiration Date of Agreement _____

Rate base amount

15 % of $ 10,914 = $ 1,637

	IMLS	COST SHARE	TOTAL
C. TOTAL INDIRECT COSTS	$	$1,637	$1,637

Project Budget Form

SECTION 2: EDUCATION DETAILED BUDGET

Year ☑1 ☐2 ☐3 – Budget Period from 05 / 01 /2006 **to** 02 /28 /2007

Name of Applicant Organization **Cincinnati Museum Center**

IMPORTANT! READ INSTRUCTIONS ON PAGES 3.5–3.7 BEFORE PROCEEDING.

SALARIES AND WAGES (PERMANENT STAFF)

NAME/TITLE	NO.	METHOD OF COST COMPUTATION	IMLS	COST SHARE	TOTAL
See attachment #1	( )				
for staff salery	( )				
details	( )				
	( )				
	TOTAL SALARIES AND WAGES		$	$1,039	$1,039

SALARIES AND WAGES (TEMPORARY STAFF HIRED FOR PROJECT)

NAME/TITLE	NO.	METHOD OF COST COMPUTATION	IMLS	COST SHARE	TOTAL
	( )				
	( )				
	( )				
	( )				
	TOTAL SALARIES AND WAGES		$		

FRINGE BENEFITS

RATE		SALARY BASE	IMLS	COST SHARE	TOTAL
17	% *of* $	1039		$177	$177
	% *of* $				
	% *of* $				
	TOTAL FRINGE BENEFITS		$	$177	$177

CONSULTANT FEES

NAME/TYPE OF CONSULTANT	RATE OF COMPENSATION (DAILY OR HOURLY)	NO. OF DAYS (OR HOURS) ON PROJECT	IMLS	COST SHARE	TOTAL
[redacted]	560/day	1.5	$840		$840
	520/day	1.5	$780		$780
	TOTAL CONSULTANT FEES		$ 1,620		$1,620

TRAVEL

FROM/TO	NUMBER OF: PERSONS	DAYS	SUBSISTENCE COSTS	TRANSPORTATION COSTS	IMLS	COST SHARE	TOTAL
	( )	( )					
	( )	( )					
	( )	( )					
	( )	( )					
	TOTAL TRAVEL COSTS				$		

Project Budget Form

SECTION 2: EDUCATION DETAILED BUDGET CONTINUED

Year ☑1 ☐2 ☐3

MATERIALS, SUPPLIES AND EQUIPMENT

Item	Method of Cost Computation	IMLS	Cost Share	Total
Martketing Materials	Estimate		$900	$900
TOTAL COST OF MATERIALS, SUPPLIES, & EQUIPMENT		$	$900	$900

SERVICES

Item	Method of Cost Computation	IMLS	Cost Share	Total
Delivery Charge	Estimate		$250	$250
Food/Catering	Estimate		$400	$400
	TOTAL SERVICES COSTS	$	$650	$650

OTHER

Item	Method of Cost Computation	IMLS	Cost Share	Total
	TOTAL OTHER COSTS	$		
TOTAL DIRECT PROJECT COSTS		$ 1,620	$2,766	$4,386

INDIRECT COSTS

Check either item A or B and complete C. (See section on Indirect Costs, pages 3.6–3.7.)

Applicant organization is using:

☑ A. An indirect cost rate which does not exceed 15 percent of modified total direct costs charged to IMLS.

☐ B. Federally negotiated indirect cost rate (see pages 3.6–3.7).

Name of Federal Agency _____ Expiration Date of Agreement _____

Rate base amount

15 % of $ 1,216 = $ 183

	IMLS	APPLICANT	TOTAL
C. TOTAL INDIRECT COSTS	$	$183	$183

Project Budget Form

SECTION 2: EDUCATION DETAILED BUDGET CONTINUED

Year ☑1 ☐2 ☐3

MATERIALS, SUPPLIES AND EQUIPMENT

ITEM	METHOD OF COST COMPUTATION	IMLS	COST SHARE	TOTAL
Martketing Materials	Estimate		$900	$900
TOTAL COST OF MATERIALS, SUPPLIES, & EQUIPMENT		$	$900	$900

SERVICES

ITEM	METHOD OF COST COMPUTATION	IMLS	COST SHARE	TOTAL
Delivery Charge	Estimate		$250	$250
Food/Catering	Estimate		$400	$400
	TOTAL SERVICES COSTS	$	$650	$650

OTHER

ITEM	METHOD OF COST COMPUTATION	IMLS	COST SHARE	TOTAL
	TOTAL OTHER COSTS	$		
	TOTAL DIRECT PROJECT COSTS	$ 1,620	$2,766	$4,386

INDIRECT COSTS

Check either item A or B and complete C. (See section on Indirect Costs, pages 3.6–3.7.)

Applicant organization is using:

☑ A. An indirect cost rate which does not exceed 15 percent of modified total direct costs charged to IMLS.

☐ B. Federally negotiated indirect cost rate (see pages 3.6–3.7).

Name of Federal Agency _____ Expiration Date of Agreement _____

Rate base amount

15 % of $ 1,216 = $ 183

	IMLS	APPLICANT	TOTAL
C. TOTAL INDIRECT COSTS	$	$183	$183

Project Budget Form

SECTION 2: EDUCATION DETAILED BUDGET

Year ☑1 ☐2 ☐3 – Budget Period from 05 / 01 /2006 **to** 02 /28 /2007

Name of Applicant Organization **Cincinnati Museum Center**

IMPORTANT! READ INSTRUCTIONS ON PAGES 3.5–3.7 BEFORE PROCEEDING.

SALARIES AND WAGES (PERMANENT STAFF)

NAME/TITLE	NO.	METHOD OF COST COMPUTATION	IMLS	COST SHARE	TOTAL
See attachment #1	( )				
for staff salery	( )				
details	( )				
	( )				
	TOTAL SALARIES AND WAGES		$	$1,039	$1,039

SALARIES AND WAGES (TEMPORARY STAFF HIRED FOR PROJECT)

NAME/TITLE	NO.	METHOD OF COST COMPUTATION	IMLS	COST SHARE	TOTAL
	( )				
	( )				
	( )				
	( )				
	TOTAL SALARIES AND WAGES		$		

FRINGE BENEFITS

RATE		SALARY BASE	IMLS	COST SHARE	TOTAL
17	% *of* $	1039		$177	$177
	% *of* $				
	% *of* $				
	TOTAL FRINGE BENEFITS		$	$177	$177

CONSULTANT FEES

NAME/TYPE OF CONSULTANT	RATE OF COMPENSATION (DAILY OR HOURLY)	NO. OF DAYS (OR HOURS) ON PROJECT	IMLS	COST SHARE	TOTAL
Laurie Booth	560/day	1.5	$840		$840
Catharine Hawks	520/day	1.5	$780		$780
	TOTAL CONSULTANT FEES		$ 1,620		$1,620

TRAVEL

FROM/TO	NUMBER OF: PERSONS	DAYS	SUBSISTENCE COSTS	TRANSPORTATION COSTS	IMLS	COST SHARE	TOTAL
	( )	( )					
	( )	( )					
	( )	( )					
	( )	( )					
	TOTAL TRAVEL COSTS				$		

1. What is the design of the project?

The Chazen Museum will conduct a detailed survey of 283 Indian miniature paintings in order to assess the overall physical condition of this subcollection, to identify individual conservation problems, and to prioritize conservation needs. This project is the next logical step in accomplishing the museum's long-range conservation goals and it is the museum's highest conservation priority. The project is divided into the following three phases.

Phase 1, Preparation for conservator's on-site visit:

Prior to the conservator's visit, in June 2006 the curator of prints, drawings and photographs, will prepare a database custom-designed by the conservator to facilitate the examination of the works. This database will provide information on each work in the survey from the museum's records along with an identifying photograph of the painting, arranged in the conservator's preferred format. The museum will complete necessary photography for nineteen recently accessioned works and will scan slides to provide digital reference images for approximately 200 paintings. In preparation for the conservator's visit, museum staff will ready a dedicated work space, ensuring that it is clean and well-lit.

Phase 2, Conservator's survey of the collection:

Full-time paper conservator at the Metropolitan Museum of Art, will carry out the first part of the survey on-site at the Chazen Museum of Art in August 2006, under the direction of Chazen curator of prints, drawings, and photographs, She estimates that she will examine all 283 Indian miniatures over the course of six days. The conservator will examine each painting in detail and record its physical condition within the prepared survey database. A curatorial assistant will be responsible for removing and returning all artwork from museum storage locations for the conservator's examination. Her visual examination of the works of art will include viewing in normal light, raking light (hand-held Trak-R light supplied by conservator), with ultraviolet light if necessary (long and short wave wand), and transmitted light (using the museum's small photo light box) in order to thoroughly assess the condition of the paper support as well as the condition of the media. She will use the Chazen's Optivisors capable of 5 and 10 X magnification in order to visually assess the condition of the paint layers. Instability of the media is one of the most commonly encountered conservation concerns associated with Indian miniature paintings. This is due in large part to burnishing between paint layers and one especially problematic pigment, lead white, which possesses numerous inherent vices, and is prone to flaking as is all of its admixtures. In addition to assessing the primary work of art, the conservator will also determine and advise whether each painting's current mounting and housing is appropriate and adequate.

will record all written documentation in a FileMaker Pro database prepared in advance with information on the works and images of them. This custom-designed database will facilitate the survey by anticipating all elements of material construction from the primary support papers, underdrawings, and media layers, providing check-box or pull-down menu format for conservation issues associated with each component, and space for elaboration and narratives within each record. Following the initial examination of each object, will determine an overall condition assignment using a three-tiered rating system of "High," "Medium," or "Low" conservation needs, with discrete condition parameters defined for each category.

As a result of the initial survey and condition recording of the 283 Indian miniature paintings, a fraction of this group (an estimated 10-15%) is expected to fall within the highest conservation priority. In September 2006, will return to the Chazen Museum for a three-day period and focus attention on these high priority objects. She will examine in closer detail, assess the condition of, and initially

develop conservation treatment proposals for these twenty-eight (28) to forty-two (42) works of art. During this time she will discuss ethical and aesthetic issues with the curator, and formulate conservation treatment proposals together with detailed materials and techniques to be used in the treatments.

Upon her return to New York she will finalize the results of the survey and complete the detailed conservation treatment proposals over four days. This phase will be dedicated to organizing, elaborating short-hand notes, finalizing the results of the survey (along with fine-tuning 28-42 detailed treatment proposals), and assigning associated time and costs estimates to be written up in a narrative format. In the final survey summary, the conservator will supply a glossary of terms commonly used in paper conservation written reports. This glossary will provide definitions of specialized terminology used in the conservation condition and treatment reports, clarifying language not found or inadequately defined in general dictionaries.

Phase 3, Consolidation of information gathered and planning of next steps:
Following the survey, the museum's curator will prioritize the treatment proposals based on their relative art-historical importance. These curatorial rankings will enable the museum to determine which works rated as high priority for conservation are also most art-historically significant. These combined rankings will then be incorporated into the museum's long range conservation plan. The curatorial assistant will integrate data from the conservator's database into the Chazen collections management system and will update object files with appropriate information in preparation for the conservation work indicated by the survey.

2. What are the proposed conservation methods and why are they conservationally sound?
The conservator's handling, survey, written documentation, and proposed treatment procedures will follow the conservation profession's legal and ethical obligations as articulated in the AIC's (American Institute for Conservation of Historic and Artistic Works) *Code of Ethics and Guidelines of Practice* (Washington, DC, 2005), related to the care and preservation of all cultural property. In developing conservation treatment proposals for the "High Priority" subgroup, the conservator will select methods and materials that, to the best of current knowledge, do not adversely affect the artwork or its future examination, scientific investigation, treatment, or function. Each art object will be respected for its uniqueness and will be examined as thoroughly and safely as possible in the context of this survey.

The Chazen Museum has selected a well-qualified consultant with special expertise in the conservation of Indian miniature paintings to conduct the survey (see attached resume). The consultant is a practicing full-time museum paper conservator who will ensure that the highest standards of care and organization will be employed and that the pace of work is efficient.

The detailed survey will be planned and executed with the priorities of safety and efficiency. Works will only be moved by experienced Chazen Museum art handlers who have experience handling works on paper. As she examines each work, the conservator will complete a survey form describing the work's condition and assign a conservation priority to the painting. The conservator's inspection by direct, raking, and transmitted light is not invasive and provides a thorough investigation of these works. The custom-designed FileMaker Pro database will specifically and purposefully anticipate all elements of material construction of Indian miniature paintings in order to optimize the time spent looking at each object while on site. Check-box and/or pull-down menu formats will streamline the process, as well as ensuring consistent terminology, clarifying search capabilities and creating opportunities for generating lists of certain parameters.

The museum will dedicate a secure, well-lit workspace for this project in the museum's Mayer Print Room, the primary storage and study area for works on paper. Cotton linter blotters will be placed on all worktables. The conservator will have access to a horizontal surface as well as a fully supported slanted easel to support artworks that are under inspection. A computer loaded with the database of files created in the first stage of the project will be provided by the museum, and the conservator will input notes directly into the database. The museum will provide photographic documentation of each work of art in the survey, in order to expedite the process of describing exact locations of specific problems within each work. These photographs will serve as time-saving devices when carrying out the survey on site, and will provide strong visual supplements when the conservator is elaborating upon and finalizing the reports away from the collection.

While the conservator is on site, the Chazen Museum will dedicate a staff member trained in the proper handling of works of art to assist her. The assistant will create an orderly work flow, by organizing works in a staging area, moving works back to storage after they have been assessed, and recording which works have been inspected.

The project is designed to follow standard, professional procedures for collection assessments, to address conservation priorities within this subgroup of the Chazen Museum's collection and to use the information gathered to propose conservation treatments that are also following the most current scientific, ethical approaches brought to bear in the conservation of cultural property.

3. What are the objects that are the focus of this project?

Featuring over 17,700 works of art, the Chazen Museum of Art is part of the University of Wisconsin–Madison. In its mission, the Chazen strives both to support the teaching and research objectives of the university and to serve as a central cultural resource for the state. The Chazen's holdings represent the entire spectrum of art history, from antiquity to the present, with major subcollections of Asian, African, and Native American art. The museum is the only institution in Wisconsin with a comprehensive collection of Indian miniature paintings. The Chazen displays these works to the general public in short-term temporary exhibitions, and loans them to other institutions. Other museums have included works from this collection in their publications, and outside scholars consult these works for their research and have published their findings. UW–Madison faculty members regularly request these paintings for classes that study Indian art and the iconography of South Asia, in the departments and programs of Art History, South Asian Languages and Literature, and the Center for South Asian Studies. The Chazen education department's curriculum materials for students in grades K-5 (distributed to all art teachers in the Madison school district) illustrate a painting from this subcollection, while teachers in the city's elementary and middle schools have requested Indian miniature paintings for their tours.

The Watson collection of Indian miniature paintings, donated to the Chazen between 1969 and 2005, is considered an important collection by such experts as Professor Pramod Chandra (Harvard University) and Dr. Pratapaditya Pal, former L.A. County Museum of Art curator and Fellow for Research at the Norton Simon Museum in Pasadena, California. Selectively collected by the late Jane Werner Watson, a connoisseur of Indian paintings, and her late husband Earnest C. Watson, this collection includes valuable examples of South Asian manuscript illumination and miniature painting spanning seven centuries. The Watson collection consists of 283 miniature paintings that originate from as far north as the foothills of the Himalayas and from as far south as the tip of the Indian peninsula, including Orissa on the east coast and Gujarat on the west coast. The paintings range from the thirteenth century to the nineteenth century, a significant period in the history of South Asian painting. This era is recognized for the germination and blossoming of the world-renowned Mughal and Rajput styles. Most of the paintings in the Watson

collection belong to these two contemporaneous styles, while the rest of the holdings exemplify of the development of these styles.

4. How does the project relate to your museum's ongoing conservation activities?
The Chazen museum is fully committed to the highest standards of collection care. When the Chazen museum adds a work of art on paper to the permanent collection, curatorial staff immediately assess its condition and mountings, changing to acid-free mountings when necessary. The vast majority are placed in new rag mats and protected with glassine for storage in solander boxes housed in the museum's art storage areas. In addition to around-the-clock security monitoring, the environment in these areas is maintained at stable temperature and humidity levels.

The Chazen Museum of Art is committed to the systematic conservation of its collection, with goals established by the director and curators, advised by reputable regional and national conservators. In 1989-1990, the museum closed the galleries for a year to expedite a $2.3 million renovation that brought the museum's climate control to state-of-the art levels. Since the reopening, the museum has directed its conservation initiatives to important subcollections within the permanent collection.

In 1996, David Marquis and Barbara Johnson of the Upper Midwest Conservation Association conducted an IMLS-funded Conservation Assessment Program (CAP) survey at the Chazen. The conservators assessed the museum's policies, practices, and conditions influencing the preservation of the permanent collection, and provided recommendations for immediate and long-term action. The Chazen has systematically addressed the recommendations relating to its environment and storage conditions made in the 1996 survey (see attached CAP recommendation update).

Between 2000 and 2003, the museum conducted two IMLS-funded detailed surveys of 600 American and European paintings in the collection, carried out corresponding frame refurbishment, and treated ten works in greatest need of conservation attention. The museum's print collection is generally in excellent condition. From 1986–1988 Keiko Mizushima Keyes and the Western Region Paper Conservation Laboratory in San Francisco performed conservation of 150 Japanese prints dating from the seventeenth through nineteenth centuries. In 2004-05, paper conservator Elizabeth Coombs conserved twenty-five Japanese prints that were part of a donation from those years.

The museum's long-range conservation plan has designated the detailed survey of the Indian miniature paintings as its highest priority. The acquisition process of the Watson collection has been underway since the 1970s, but with the bequest of seventy-eight paintings in 2005 following Mrs. Watson's death, the complete collection became the sole responsibility of the museum. It is important that the museum survey the subcollection at this time in order to prioritize its conservation requirements and integrate those needs with the conservation needs of the rest of the collection. The conservation needs of these works, which are mostly on paper, make them unique among the museum's collections, both in terms of medium and of support. These paintings bring together an amalgam of familiar media, such as gouache, gold leaf and ink, with much less familiar substances ranging from metallic applications to a range of adhered substances including iridescent beetle wing parts, beads and mica. The supports of these objects are often complex as well; though originally created for books, and most often painted on good quality paper, over the years structural stiffening and patches have been added to the backs of many of the paintings, and colored paper frames have been adhered to their fronts. Supports for some of the works are not paper at all but palm leaf, or vellum. These particularities of the media require a conservator familiar with Indian miniature paintings. In addition to creating a list of conservation priorities for the collection, this grant would also

from the Indian subcontinent, Islamic works of art on paper, and Islamic and European medieval manuscripts. Currently, she is responsible for carrying out all examinations, technical analysis, and conservation related to the MMA's collections of Indian painting housed within the departments of Asian Art and Islamic Art, respectively.

has developed, designed, published, and held workshops related to innovative treatment procedures specifically used in the treatment of Indian miniature paintings on paper that customarily possess vulnerable and sensitive paint layers. In 2003, she was responsible for co-organizing a three-day seminar on the topic of Indian Paintings for her conservation colleagues at MMA, where the topics focused on and explored the materials and techniques related to these complex constructions: Indian paper (waasli), underdrawings, ground layers, pigments, metalwork, borders and margins, to name just the basics. The symposium also included lectures from curatorial staff as well as visiting art historians, artists, and conservators to discuss in detail art-historical background, conservation concerns, and conservation treatment procedures that are most appropriate when considering ethics, aesthetics, and physical integrity of these particular works of art.

, curator of prints, drawings, and photographs for the Chazen Museum since 1988, will be the museum's key staff person for this project. oversees the care, handling, examination, documentation, preservation, and conservation of all works on paper in the museum's permanent collection. holds an MA in art history and an MA in English and teaches connoisseurship of prints within the UW–Madison department of art history. He is a member of AAM, secretary to the board of the Print Council of America, and a former member of the board of the Upper Midwest Conservation Association.

The **curatorial assistant** will provide access to the works and their associated paperwork as they are needed by the conservator of the project. This person will be versed in the handling of works of art on paper, and be familiar with the storage areas of the museum. The person will need to use the museum's database to track the location of works, and record the progress of each work through the process of the survey. The staff person will also help prepare the FileMaker Pro database. During the photographic portion of the survey, this assistant will scan 200 slides. For this reason the project assistant also needs to have a thorough understanding of the museum's digital photography archiving procedures. At the end of the project this person will integrate copies of conservation survey results, individual object proposals, and curatorial recommendations into the museum's object files.

The museum will hire a local **photographer** who has satisfactorily completed photography of works of art on paper in the past. This person will take high-resolution digital photographs of approximately twenty works being surveyed, and supply the photographs to the museum on a CD for relabeling and storage.

Schedule of Completion
Chazen Museum of Art - Detailed Survey of Indian Miniature Collection
June 2006 - October 2006

Plan of Work	Jun-06	Jul-06	Aug-06	Sep-06	Oct-06
Museum scans slides and photographs works, prepares database for conservator's use					
Museum staff prepare work space for conservator					
Conservator conducts detailed survey of works at the Chazen for six days					
Conservator prepares detailed conservation proposals for three days.					
Conservator finalizes reports off-site for four days and submits report and treatment proposals to museum					
Conservator's and curator's comments added to museum database					
Project assessment, planning for subsequent work					

Project Budget Form

SECTION 1: SUMMARY BUDGET, CPS AND EDUCATION COMPONENTS

Name of Applicant Organization **University of Wisconsin-Madison for the Chazen Museum of Art**

IMPORTANT! READ INSTRUCTIONS ON PAGES 3.5–3.7 BEFORE PROCEEDING.

DIRECT COSTS

	IMLS	Cost Share	Total
SALARIES & WAGES	800	2,500	3,200
FRINGE BENEFITS	0	850	850
CONSULTANT FEES	4,700	5,700	10,400
TRAVEL	1,860	0	1,860
MATERIALS, SUPPLIES & EQUIPMENT	0	0	0
SERVICES	240	240	240
OTHER	0	0	0
TOTAL DIRECT COSTS	$ 7,600	$ 9,050	$ 16,650
INDIRECT COSTS	$ 2,700	$ 1,300	$ 4,000
		TOTAL PROJECT COSTS	$ 20,650

AMOUNT OF COST SHARE $ 10,350

AMOUNT OF IN-KIND CONTRIBUTIONS $ 0

TOTAL AMOUNT OF COST SHARE (CASH & IN-KIND CONTRIBUTIONS) $ 10,350

AMOUNT REQUESTED FROM IMLS, INCLUDING INDIRECT COSTS $ 10,300

PERCENTAGE OF TOTAL PROJECT COSTS REQUESTED FROM IMLS 35.5 %
(MAY NOT EXCEED 50%)

Have you received or requested funds for any of these project activities from another federal agency?
(Please check one) ☐ Yes ☑ No

If yes, name of agency _____

Request/Award amount _____

Project Budget Form

SECTION 2: CONSERVATION DETAILED BUDGET

Year ☑ 1 ☐ 2 ☐ 3 – **Budget Period from** 6 /1 /06 **to** 10 /31 /06

Name of Applicant Organization **University of Wisconsin-Madison for the Chazen Museum of Art**

IMPORTANT! READ INSTRUCTIONS ON PAGES 3.5–3.7 BEFORE PROCEEDING.

SALARIES AND WAGES (PERMANENT STAFF)

Name/Title	No.	Method of Cost Computation	IMLS	Cost Share	Total
	(1)	104 hrs X $24/hr		2,500	2,500
	( )				
	( )				
	( )				
		TOTAL SALARIES AND WAGES $		2,500	2,500

SALARIES AND WAGES (TEMPORARY STAFF HIRED FOR PROJECT)

Name/Title	No.	Method of Cost Computation	IMLS	Cost Share	Total
	(1)	94 hrs @ $8.50/hr	800		800
	( )				
	( )				
	( )				
		TOTAL SALARIES AND WAGES $	800		800

FRINGE BENEFITS

Rate		Salary Base	IMLS	Cost Share	Total
34	% of $	2,500		850	850
	% of $				
	% of $				
		TOTAL FRINGE BENEFITS $		850	850

CONSULTANT FEES

Name/Type of Consultant	Rate of Compensation (Daily or Hourly)	No. of Days (or Hours) on Project	IMLS	Cost Share	Total
	$800/day	13 days	4,700	5,700	10,400
		TOTAL CONSULTANT FEES	$4,700	5,700	10,400

TRAVEL

From/To	Number of: Persons	Days	Subsistence Costs	Transportation Costs	IMLS	Cost Share	Total
NYC/Madison	(1)	(6)	579	500	1,076		1,076
NYC/Madison	(1)	(3)	284	500	784		784
	( )	( )					
	( )	( )					
			TOTAL TRAVEL COSTS		$ 1,860		1,860

Project Budget Form

SECTION 2: CONSERVATION DETAILED BUDGET CONTINUED

Year ☑ 1 ☐ 2 ☐ 3

MATERIALS, SUPPLIES AND EQUIPMENT

Item	Method of Cost Computation	IMLS	Cost Share	Total
TOTAL COST OF MATERIALS, SUPPLIES, & EQUIPMENT		$		

SERVICES

Item	Method of Cost Computation	IMLS	Cost Share	Total
Photography	$120/hr X 2 hrs	240		240
	TOTAL SERVICES COSTS	$ 240		240

OTHER

Item	Method of Cost Computation	IMLS	Cost Share	Total
	TOTAL OTHER COSTS	$		
TOTAL DIRECT PROJECT COSTS		$ 7,600	9,050	16,650

INDIRECT COSTS

Check either item A or B and complete C. (See section on Indirect Costs, pages 3.6–3.7.)

Applicant organization is using:

☐ A. An indirect cost rate which does not exceed 15 percent of modified total direct costs charged to IMLS.

☑ B. Federally negotiated indirect cost rate (see pages 3.6–3.7).

Department of Health and Human Services — Name of Federal Agency

June 30, 2006 — Expiration Date of Agreement

Rate base amount 35.5 % of $ 11,250 = $ 4,000

	IMLS	APPLICANT	TOTAL
C. TOTAL INDIRECT COSTS	$ 2,700	1,300	4,000

1) What is the design of the project?

The Fine Arts Museums of San Francisco (FAMSF) request IMLS support to conduct a detailed conservation survey of the museums' photography collection. Consisting of approximately 2,700 objects, the collection spans the history of photography and includes works by artists from over 15 countries, most notably the United States, France, Great Britain, and Japan. Approximately two-thirds of the collection date from the 19th century and provide a near-complete art historical survey of photography from that era. The collection has undergone tremendous growth in recent years. Over 60% of the works in the collection have been acquired since 1999, through major bequests and selective purchases. Almost all of the objects require condition reporting and many will require treatment before they can be utilized for display or educational purposes. The recent addition of a permanent gallery at the de Young for photography installations further solidifies our institution's commitment to photography. A comprehensive survey is imperative to ensuring that the collection's conservation needs are properly assessed and prioritized.

The museums will engage a professional Conservator of Photographs (the Consultant) to work with a project-funded conservator and museum staff to perform an item-by-item conservation assessment of the museums' photographic collection. The purpose of the survey will be to identify the condition of each object, assign treatment priorities, and determine the method of treatment. The project team will be led by the Consultant and FAMSF's Head of Paper Conservation (the Project Director), and will also include: the project-funded paper conservator; the Curator in Charge of FAMSF's prints and drawings department, the Achenbach Foundation for Graphic Arts; the Assistant Curator for the Achenbach Foundation; and the museums' Image Production Technician. Project activities will produce a comprehensive plan for care and treatment of this important collection, to identify the collection's most pressing conservation needs, set priorities, and help the museums address the preservation issues of the collection over the years to come. The project will encompass the following activities:

Activity 1: Design and testing of the assessment form, May 2006: The Consultant will devise a computerized survey form in Filemaker Pro for the item-by-item survey. He will meet with the Project Director to discuss typical problems noted with regard to the FAMSF collection so that the survey is tailor-made for photographs in this collection, most of which are 19th-century. He will also consult with the museums' database technicians to ensure that the survey results can be appropriately imported into the museums' collections database. The project team will also test the survey forms on a representative sampling of collection items prior to the survey. Final adjustments will be made in consultation with curators and the Project Director. Three days of the consultant's time is allotted for this part of the project.

Activity 2: Staff education, handling of photographs, May 2006: Before the project commences, the Consultant will provide a two-hour seminar for staff to demonstrate proper handling of photographic objects. Staff members in attendance will include curators, conservators, registrars, interns, photographers, and preparators. In addition, the consultant will provide a set of written guidelines and instructions for staff to keep as reference and to help train future staff.

Activity 3: Digital photography of artworks, May - July 2006: Of the approximately 2,700 objects in the museums' photograph collection, 1,500 have not yet been photographed for our electronic files. Since images will provide an essential tool for noting damages and areas of

concern during the survey, pre-survey activities will include digital photography so that every object will have an image record prior to its assessment. These images, accessible through the object records in FAMSF's customized 4D database, will also reduce the need to directly handle the objects during future exhibition planning and research. Digital imaging will occur in-house, avoiding the need to pack and travel the objects. The Assistant Curator will assist with the retrieval of objects from collection storage and their return to their original locations. It will take approximately 28 days of the Image Technician's time to photograph the objects.

Activity 4: Item by item assessment, June 2006 - March 2007: The FAMSF paper conservation laboratory at the Legion of Honor will be staged as the survey site by the Project Director and staff. As the laboratory is adjacent to the art storage facilities for works on paper (including photographs), it is the ideal location to conduct the survey and will allow for easy transportation of the objects to be surveyed. The laboratory is already equipped with numerous large tables, excellent natural and artificial light, and two binocular microscopes with photographic capability. The Consultant will work with the project funded Conservator, completing assessments side by side, providing for a faster and more economical execution of project activities. The survey will be conducted on laptop computers with additional notes being added to hard copy reproductions. For each object, the following will be noted: specific condition issues, a brief evaluation of its housing, conservation priority, treatment required, specific light sensitivities (important exhibition information), and an estimate of treatment time.

The objects will be assessed at an average rate of six per hour, with Consultant and Conservator working six hours per day. An estimated 225 total hours are needed for the assessment, or 19 days (112.5 hours) each from the Consultant and the project conservator. One specific day per week will be set aside to focus on the survey of the photograph collection, with certain weeks off to accommodate holidays and other business. This will enable completion of the survey within a one-year time frame, while not disrupting ongoing conservation and curatorial activities.

Activity 5: Process identification and measurement, June 2006 – March 2007: In addition to its focus on preservation and conservation assessment, the study time for each individual object will provide an opportunity to confirm or designate process identification (photographic materials and techniques) and to measure objects if this information is not already in the FAMSF database. Process identification will be done by the Consultant, in tandem with the Head of Paper Conservation, who has experience in this area. The Assistant Curator will conduct any research necessary to assign an accurate process identification. This activity will occur on an as-needed basis throughout the course of the assessments, in order to prevent additional handling and retrieval time.

Activity 6: Curatorial prioritization, July 2006 – March 2007: Curatorial input will be essential to finalizing the priorities and recommendations of the survey. Curators will actively review the survey information over the course of several months to ensure that the recommendations of conservators match the overall priorities of the collection. The Assistant Curator will first review every object report directly and assign a curatorial priority. The Curator in Charge will then review the final reports and re-assess prioritizations as necessary, to ensure that the institution's greatest needs are being met.

Activity 7: Report and Final Evaluation, April 2007: In coordination with the Project Director and the project team, the Consultant will finalize the survey report, summarizing the findings regarding the preservation condition and needs of the collection. The report will include a detailed outline of the resources and time required to properly address problems and prioritize the greatest conservation treatment needs. Results will be incorporated into the institution's object database. Two days of the Consultant's time has been allotted for this final phase of the project.

2) What are the proposed conservation methods and why are they conservationally sound?

The project team brings decades of experience to this effort, and the Consultant is a noted specialist in photographic materials. Working as a team, the combined expertise of the individuals involved will help ensure that the survey is accurate and appropriate to the needs of the collection. The survey can be conducted with great efficiency and safety for the artworks due to the close proximity of collections storage to the conservation laboratory, where the examinations will occur. Efficiency is also enhanced by the fact that the professionals involved are all familiar with the institution and other personnel involved. The survey will be modeled on one conducted by the Consultant at the Photography Department of the J. Paul Getty Museum.

3) What are the objects that are the focus of this project?

The Fine Arts Museums of San Francisco's photography collection has rapidly emerged as an important part of the museums' overall collections. The collection's approximately 2,700 photographs date from the beginnings of photography to the 21st century. The breadth of the collection is reflected not only in its historic and geographic range but also in the variety of techniques represented, from early daguerreotypes and ambrotypes, through albumen and gelatin silver prints, to contemporary color processes and digital prints. At the collection's core is a premier holding of 19th-century American and European photography, with nearly every major artist represented, often with multiple examples. The collection is an invaluable resource for the western region of the United States, and the museums uphold an obligation to properly maintain and preserve the collection, for the benefit of public education and scholarship.

Photography has played an important, although at times infrequent, role throughout the history of the museums. The origin of the collection dates back to the founding of the de Young in 1895, including a number of works by Isaiah West Taber. In 1931, the de Young mounted the historic f/64 exhibition, which helped establish the careers of such artists as Edward Weston, Ansel Adams, and Imogen Cunningham. The 1943 acquisition of the archives of Arnold Genthe was among the last major additions before photography was determined not to be an acquisition priority, and active collecting of photographic material ceased for nearly four decades. In 1985, after another local institution decided to dispose of its 19th-century photography holdings, FAMSF made a commitment to resume actively building its photography collection, which the museums have maintained and strengthened ever since.

19th-century photography (approximately 1,800 works): Major artists of the 19th century in the collection include Eugene Atget, Felice Antonio Beato, Julia Margaret Cameron, Francis Frith, Alexander Gardner, Arnold Genthe, Kimbei Kusakabe, Nadar, Isaiah West Taber, and William Henry Fox Talbot. These photographers, working in portraiture, the tourist industry, and as

private artists, are complemented in the collection by hundreds of lesser-known but equally significant artists. W.A. Mansell & Co.'s albumen silver prints of objects from the British Museum, for example, represent the 19th-century recognition that photography could become a revolutionary new tool for education, dissemination, and record-keeping. Sam C. Partridges's extensive photography of San Francisco's Chinatown offers an alternative vision to the canonical images by Genthe, whose archive (in the collection) includes both prints and negatives.

20th-century and contemporary photography (approximately 900 works): Our 20th-century photography collection began with the f/64 exhibition. At that time, we acquired work by Willard Van Dyke, Imogen Cunningham, and Edward Weston, and over time the collection has grown to include other important modernist photographers, such as Paul Strand, Edward Steichen, Brassai, and Manuel Alvarez Bravo. The collection continues into the present, including Weegee, Ralph Eugene Meatyard, Diane Arbus, David Hockney, Andy Goldsworthy, Ed Ruscha and Richard Misrach. As with our nineteenth-century holdings, lesser-known photographers contribute to the unique character of our collection. The San Francisco photographer Stanley Hoyt, for example, took photographs of the city's billboards, creating works that are striking precursors to the imagery of such photographers as Walker Evans.

As part of the holdings of the Achenbach Foundation for Graphic Arts, the photography collection has always been intimately connected with the broader collection of works on paper. Thus, we have collected photographic portraits of artists along with photographs by artists primarily known as painters and printmakers (such as Edgar Degas and Thomas Eakins). Connections within the photography collection—between the tourist photography of Carleton Watkins, G. Lekegian and Company, and Kimbei Kusakabe, for example—are paralleled by connections between the photography and print collections—Kimbei's hand-colored tourist views of Japan resonate with the Achenbach's nineteenth-century Japanese print holdings, as both contributed to a global shift in aesthetic priorities.

The museums continue to experience rapid growth in the permanent collection. The addition of a new photography gallery (186 lineal feet) in the de Young Museum, which will allow us to have a permanent display space for the collection, will likely prompt a correlating upswing in acquisitions through gift and purchase. This survey project has the potential not only to benefit the existing collection, but to also provide a model for how future acquisitions receive care.

4) How does the project relate to your museums' ongoing conservation activities?

FAMSF has employed a professional conservation staff since 1972. Largely through NEA funding, the institution developed its four present conservation centers (paper, paintings, objects, and textiles), which are staffed by 8 full-time conservators plus assistants, temporary project-funded conservators, interns, and volunteers. Surveys of the collection are conducted regularly, most recently involving 18th-century French Furniture. A central responsibility of all conservation departments at FAMSF is attention to the permanent collection and preparation of objects for display so as to ensure their structural integrity and optimal aesthetic character. A systematic program has been ongoing since the early 1980's to regularly survey the collections, with conservators and curators consulting, and to prioritize works requiring conservation attention. Among other ongoing duties (e.g. condition reporting for loans, exhibitions, and possible acquisitions; monitoring of gallery and storage conditions; teaching and supervision of interns; consultation on installation needs; etc.), the Paper conservation department has placed a

high priority on photography, due to the rapid growth of the collection in recent years and the recent addition of a permanent gallery for photography in the new de Young Museum.

5) What are the anticipated benefits of the project?

The survey will provide invaluable information on the preservation issues existing in the photograph collection. When the survey is complete, we will have an important planning tool to organize the conservation treatments and priorities; determine the allocation of resources; and provide the framework for requesting future grants. We will also be able to make more informed decisions regarding exhibitions, loans, and storage. Furthermore, the objects, which are finding increasing demand for exhibition and loan, will have accurate media descriptions, which is very important for publication and research purposes.

The education potential of the project will be substantial because of the opportunity for staff to work side by side with an experienced photograph conservation specialist over the course of a year. Conservation of photographic materials is an area of specialized training, yet it is common for institutional paper conservators to handle many remedial photograph conservation concerns. This survey thus provides a great opportunity for museum conservators to gain hands-on experience working with the Consultant. The laboratory is also a training place for interns and graduate students, and the project will be closely observed by the resident conservation intern.

The project's benefits to the public and the field are also significant. The collection is a major public resource located in one of the nation's geographic centers of photography. In addition to serving the needs of the exhibition program, the collection will be utilized by scholars and members of the public through the Prints and Drawings Study Center. Despite the fact that the museum has been collecting photography for over a century, there has never been a systematic condition assessment of this collection. The conservation survey will be essential to outlining the conservation needs of the objects, which cannot be fully utilized until conservation needs are identified and addressed through treatment. The project will also help us shape future programming related to promoting the importance of conservation and proper handling and storage of photographic materials to our audiences.

6) How will the applicant ensure that ongoing museum operations are not inhibited by project activities?

Approximately one day per week will be strictly set aside for the Consultant to work with staff on the survey. This day will be determined in advance and notice will be given to other museum staff, enabling project team members to set time aside to focus on the project. Since the study of collections objects is part of a curator's normal duties and collection care is the highest conservation priority, the accommodation of the survey should happen smoothly. It should also be noted that FAMSF's new focus on photography has generated considerable enthusiasm and interest amongst staff and we are eager to expand our knowledge base in this area. Six hour time periods were allotted for the survey. This will reduce fatigue, but will also allow two hours on those days for conducting of regular business.

7) How does the budget support the project goals and objectives?

The proposed budget includes staff participation, consulting conservators' fees, and some supplies and materials. The amount of time necessary for the project has been calculated based on thorough examination of the work involved. The rates for the Consultant and the project-

funded conservator are competitive with standard professional rates. The budget has been made more efficient by utilizing the services of FAMSF's existing staff, spread out over the course of a year as to not disrupt other ongoing museum activities. A minimal amount for supplies and materials has been added to cover printer materials used to produce a color laser copy of each object to be examined.

8) What are the qualifications and responsibilities of the project personnel?

Debra Evans, Head of Paper Conservation at FAMSF, will serve as Project Director. Ms. Evans has worked at FAMSF for 22 years, tending to the preservation needs of the museums' collection of prints, drawings, books, and photographs. A Fellow of the AIC, Ms. Evans has an M.S. in art conservation and over 25 years experience in paper and photograph conservation. She has conducted numerous conservation surveys, both general and item-by-item. In 2004 she was chosen by the Andrew W. Mellon Foundation to co-present a weeklong workshop for photograph conservators held at the J. Paul Getty Museum.

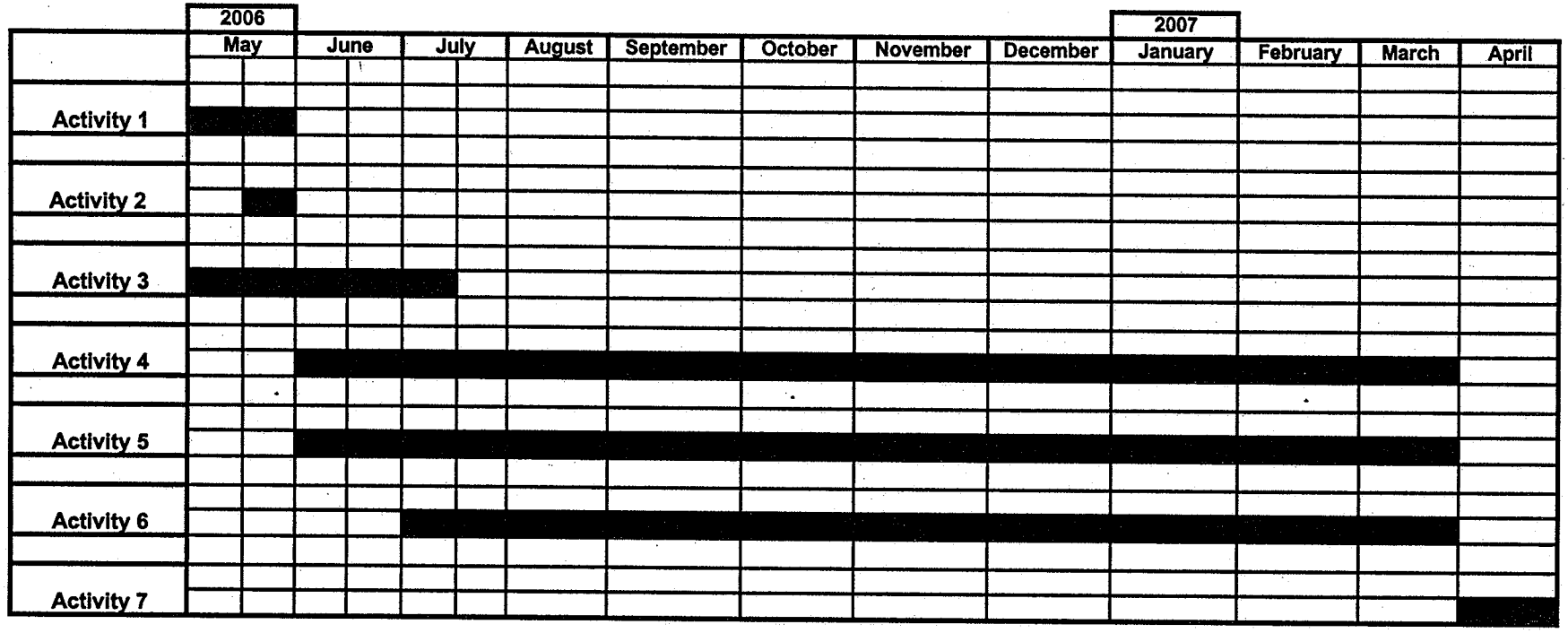
Martin Salazar, Conservator of Photographs, will be the Project Consultant. Mr. Salazar holds an M.S. in art conservation with a specialization in photograph conservation. He has worked in the photograph conservation departments of the J. Paul Getty Museum, the Metropolitan Museum of Art, the Centre de Recherches sur la Conservation des Documents Graphiques, and the Library of Congress. He has also worked as a consultant at FAMSF, conducting treatments on photographs in the collection. He has been involved in several technical research projects and is a teacher of historic photographic processes.

Janice Schopfer, Paper Conservator, has been involved in conservation at the Fine Arts Museums of San Francisco on a project-funded basis for over twenty years. She has extensive experience in the conservation treatment of prints, drawings, and photographs. A Fellow of AIC, she received her training at FAMSF and at the Los Angeles County Museum of Art. She has participated in general and item-by-item surveys at both WRCPL and as Senior Paper Conservator at the Pacific Regional Conservation Center at Bishop Museum.

Robert Flynn Johnson is Curator in Charge of the Achenbach Foundation for Graphic Arts, Fine Arts Museums of San Francisco. His publications include *Lucian Freud: Works on Paper*, *Peter Milton: Complete Prints, 1960–1996*, *Plant Kingdoms: The Photographs of Charles Jones*, *Leonard Baskin: Monumental Woodcuts, 1952–1963*, *Artists' Books in the Modern Era 1870–2000: The Logan Collection of Illustrated Books,* 2001, *Reverie and Reality: 19th Century Photography of India from the Ehrenfeld Collection*, 2003, *Anonymous: Enigmatic Images from Unknown Photographers,* 2004, and *The Child: Works by Gottfried Helnwein*, 2004.

Louise Siddons is Assistant Curator for the Achenbach Foundation for Graphic Arts. She received her PhD in Art History from Stanford University in 2005. Previous positions include the Achenbach Graphic Arts Council Intern and a Luce Internship and Davidson Fellowship at the Amon Carter Museum in Fort Worth. Her exhibitions include "Windows Facing East: The Japanese Influence on European and American Prints" and "Observations of the Spirit: The Sketchbooks of Judith Clancy."

Schedule of Completion: prepared for the IMLS, October 2005. Photography - Detailed Conservation Survey Project



Project Budget Form

SECTION 1: SUMMARY BUDGET, CPS AND EDUCATION COMPONENTS

Name of Applicant Organization **Corporation of the Fine Arts Museums (Fine Arts Museums of SF)**

IMPORTANT! READ INSTRUCTIONS ON PAGES 3.5–3.7 BEFORE PROCEEDING.

DIRECT COSTS

	IMLS	Cost Share	Total
SALARIES & WAGES	3,585	15,725	19,310
FRINGE BENEFITS	1,219	5,347	6,566
CONSULTANT FEES	13,770		13,770
TRAVEL			
MATERIALS, SUPPLIES & EQUIPMENT		1,107	1,107
SERVICES			
OTHER			
TOTAL DIRECT COSTS	$ 18,574	$ 22,179	$ 40,753
INDIRECT COSTS	$	$	$
		TOTAL PROJECT COSTS	$ 40,753

AMOUNT OF COST SHARE $ 22,179

AMOUNT OF IN-KIND CONTRIBUTIONS $

TOTAL AMOUNT OF COST SHARE (CASH & IN-KIND CONTRIBUTIONS) $ 22,179

AMOUNT REQUESTED FROM IMLS, INCLUDING INDIRECT COSTS $ 18,574

PERCENTAGE OF TOTAL PROJECT COSTS REQUESTED FROM IMLS 46 %
(MAY NOT EXCEED 50%)

Have you received or requested funds for any of these project activities from another federal agency?
(Please check one) ☐ Yes ☑ No

If yes, name of agency _____

Request/Award amount _____

Project Budget Form

SECTION 2: CONSERVATION DETAILED BUDGET

Year ☑1 ☐2 ☐3 – Budget Period from 5 / 1 / 06 **to** 4 / 30 / 07

Name of Applicant Organization **Corporation of the Fine Arts Museums (Fine Arts Museums of SF)**

IMPORTANT! READ INSTRUCTIONS ON PAGES 3.5–3.7 BEFORE PROCEEDING.

SALARIES AND WAGES (PERMANENT STAFF)

NAME/TITLE	NO.	METHOD OF COST COMPUTATION	IMLS	COST SHARE	TOTAL
[redacted]	(1)	84,800 x 8%		6,784	6,784
	(1)	86,996 x 1.2% (26 hrs.)		1,087	1,087
	(1)	45,448 x 8%		3,636	3,636
	(1)	52,728 x 11%		4,218	4,218
		TOTAL SALARIES AND WAGES	$	15,725	15,725

SALARIES AND WAGES (TEMPORARY STAFF HIRED FOR PROJECT)

NAME/TITLE	NO.	METHOD OF COST COMPUTATION	IMLS	COST SHARE	TOTAL
[redacted]	(1)	113 hrs. x $31.73/hr	3,585		3,585
	( )				
	( )				
	( )				
		TOTAL SALARIES AND WAGES	$ 3,585		3,585

FRINGE BENEFITS

RATE		SALARY BASE	IMLS	COST SHARE	TOTAL
34	% of $	15,725		5,347	5,347
34	% of $	3,585	1,219		1,219
	% of $				
		TOTAL FRINGE BENEFITS	$ 1,219	5,347	6,565

CONSULTANT FEES

NAME/TYPE OF CONSULTANT	RATE OF COMPENSATION (DAILY OR HOURLY)	NO. OF DAYS (OR HOURS) ON PROJECT	IMLS	COST SHARE	TOTAL
[redacted]	$90/hr	153 hours	13,770		13,770
		TOTAL CONSULTANT FEES	$13,770		13,770

TRAVEL

FROM/TO	NUMBER OF: PERSONS	DAYS	SUBSISTENCE COSTS	TRANSPORTATION COSTS	IMLS	COST SHARE	TOTAL
	( )	( )					
	( )	( )					
	( )	( )					
	( )	( )					
			TOTAL TRAVEL COSTS		$		

Project Budget Form

SECTION 2: CONSERVATION DETAILED BUDGET CONTINUED

Year ☑ 1 ☐ 2 ☐ 3

MATERIALS, SUPPLIES AND EQUIPMENT

Item	Method of Cost Computation	IMLS	Cost Share	Total
Printer Supplies	2,700 copies x $.41/copy		1,107	1,107
TOTAL COST OF MATERIALS, SUPPLIES, & EQUIPMENT		$	1,107	1,107

SERVICES

Item	Method of Cost Computation	IMLS	Cost Share	Total
	TOTAL SERVICES COSTS	$		

OTHER

Item	Method of Cost Computation	IMLS	Cost Share	Total
	TOTAL OTHER COSTS	$		

TOTAL DIRECT PROJECT COSTS	$ 18,574	22,179	40,753

INDIRECT COSTS

Check either item A or B and complete C. (See section on Indirect Costs, pages 3.6–3.7.)

Applicant organization is using:

☐ A. An indirect cost rate which does not exceed 15 percent of modified total direct costs charged to IMLS.

☐ B. Federally negotiated indirect cost rate (see pages 3.6–3.7).

_____ _____

Name of Federal Agency Expiration Date of Agreement

Rate base amount

_____ % of $ _____ = $ _____

	IMLS	COST SHARE	TOTAL
C. TOTAL INDIRECT COSTS	$		

LONGUE VUE
HOUSE & GARDENS

1. What is the design of the project?
Longue Vue House and Gardens, a historic house museum in New Orleans, Louisiana, requests a 2006 IMLS Conservation Project Support grant to fund an environmental survey of the Main House and its adjacent dependencies. The holistic approach will include environmental monitoring using data logging equipment, staff training, analysis of the resulting data, and the development of strategies for improving interior environmental conditions through the rehabilitation or replacement of our HVAC systems.

The timing of this proposed project is critical. Longue Vue's site was affected by Hurricane Katrina and suffered significant wind and flood damage. The basement areas under the Main House and dependencies received fifteen feet of flooding, which resulted in the loss of major components of our mechanical and HVAC systems, which controlled the zones that contain our main structures and museum collections.

Longue Vue's swift response to the hurricane damage curtailed further damage to the interior collections and physical structure. The stabilization process has included the use of a temporary air and dehumidification system to dewater the building and control the interior climate. A basic environmental monitoring system has been deployed to document conditions and to inform on-going operations of the temporary climate management systems.

As we proceed with disaster remediation, the temporary HVAC system will be replaced by a rented interim system that will provide essential climate management until a full replacement system can be designed and installed. During this time, it is critical that Longue Vue have a more sophisticated and sensitive environmental monitoring program to: (1) evaluate the ongoing conditions of the interim system; and, (2) enable the preservation architect/engineer and a collections conservator to garner sound conclusions and recommendations that will inform the rehabilitation or replacement of the heavily damaged heating, ventilating and air conditioning system, much of which is original to the Main House and dependencies. This project represents a critical information-gathering stage and will provide the foundation for improving interior climatic conditions for the benefit of the building structures, finishes, museums collections, and people, which is one of our highest conservation and stewardship responsibilities. Longue Vue is requesting IMLS support to purchase equipment to expand the basic environmental monitoring system, training in its operation, and expert evaluation of the data obtained through the environmental monitoring program.

The original HVAC system design included a sophisticated heating, ventilating, and air conditioning system that utilized the most up-to-date commercial technology in their residence. In 1980, Longue Vue opened to the public as an historic house museum and gardens. To address the changing climatic needs of the house, the collections, and the staff and visitors, mechanical components were replaced. Alterations were implemented piecemeal without a master plan sensitive to the needs of the building and collections The reduced capability to control daily changes in interior temperatures and relative humidity caused the rate of deterioration of finishes and objects within the Main House and its dependencies to escalate. *Evidence of such damage is documented in Attachment A, which contains 1.) a collection of recent interior photographs of the Main House, 2.) a 2000 conservation assessment report on the Disney animation cells that were removed from the Main House to prevent complete destruction (subsequently restored), and 3.) a condition report for repairs made to most of the photographs in* A Genius for Place, *a traveling photography exhibit that was displayed at Longue Vue in 2002.*

Since 1997, Longue Vue has engaged in an assertive conservation maintenance program, which has been guided by the 2003 Conservation Assessment Project Survey Report ("CAP Report") prepared by preservation architect and engineer, Michael Henry, and conservator, Wendy Jessup. In their report, they noted that although the Main House was in generally good condition, the aging mechanical systems, particularly the heating, ventilating and air conditioning system, posed a threat to the integrity of the structure and collections. Henry and Jessup confirmed in the CAP report that the original mechanical system was expertly executed and, if selectively rehabilitated, would perform well for a historic house museum. To address this problem, they strongly recommended that Longue Vue implement an environmental monitoring program and, guided by that data, carry out improvements to the mechanical system and exterior envelope.

Originally, Longue Vue's goal for this environmental monitoring project was to obtain sufficient data that would inform design criteria and strategies for system rehabilitation. Post-Hurricane Katrina, the environmental monitoring project is even more critical as it will inform design criteria and strategies for rehabilitation of recoverable components or system replacement. This will lead to the achievement of a stable environment for our site and collections, which is necessary to maintain the highest level of stewardship.

The environmental monitoring project will last fifteen months, beginning with a training session on proper use of the data logging equipment, followed by collection and monthly review of data. Longue Vue has already purchased 4 data loggers from Onset Computer Company as recommended by Henry and Jessup. We plan to purchase 18 additional data loggers and other equipment for documenting ambient exterior conditions and conditions inside of the house. Concurrent with the monthly data collection, Henry and Jessup will analyze the environmental survey data, prepare draft summaries of their findings and, building upon their CAP observations and experience, suggest design strategies for rehabilitation or replacement of the damaged system. The project will include onsite collaborative meetings led by Henry and Jessup, with Longue Vue staff, local preservation and design professionals, engineers and Board members to discuss the best-practice approach for the system. The final consultants' report will include the process and conclusions of the workshop. This project will achieve the recommendations set forth in the CAP Report and guide Longue Vue's rehabilitation or replacement of the once outstanding but heavily damaged HVAC system.

Although this vitally important conservation project will affect Longue Vue's entire structure and collection, it will not involve any disruptive elements that will threaten the collection or impede normal museum functions. The process will simply allow the staff to collect information that will be incorporated into a summary report and facilitate the appropriate course of action for upgrading the aging mechanical systems.

2a. What are the proposed conservation methods and why are they conservationally sound?
Henry and Jessup, in the 2003 CAP report wrote, "Accurate and reliable data on interior temperature and relative humidity conditions in the building, and corresponding exterior conditions at the site, are essential to documenting, understanding and improving the interior environment of the mansion. Managing the interior environment at appropriate levels of temperature and relative humidity is an important component of a comprehensive program of preventive conservation for the collections and the building." *(Attachment "B," CAP Report, Part 2, pp. 19-20).* To rehabilitate or replace the heavily damaged heating, ventilation and air conditioning system, Longue Vue and its consultants, need informed data to ensure that the temporary system is functioning properly and to formulate a structured plan. Following the recommendations set forth in the CAP report, Longue Vue will purchase and install environmental monitoring equipment, train staff in their use and analysis, and conduct monthly interior environmental conditions vis-à-vis temperature and relatively humidity. The use of environmental monitoring equipment and the analysis of system performance and interior conditions data has become a standard practice for the staff in many historic house museums. *(Attachment C, Preservation Briefs: Heating, Ventilation, and Cooling Historic Buildings: Problems and Recommended Approaches, U.S. Department of the Interior National Park Service Cultural Resources, p. 12.)*

Henry and Jessup also noted that environmental monitoring systems need to "fit the staffing capabilities of the site. Since Longue Vue has a small staff, the monitoring program should use instruments that will record conditions over time without the requirement of daily staff attention." They suggest that Longue Vue utilize data loggers rather than hygrothermographs, as data loggers are more cost and time effective than hygrothermographs. Data loggers will facilitate statistical analysis of the data and graphical representation of the results in various formats, other than time-dependent charts. *(Attachment B, CAP Report, Part 3, pp. 27-8.)*

One year of information will provide a complete picture of the interior and exterior environment, factoring in seasonal weather conditions and visitation patterns. Key exterior climate variables at the Main House will be measured, including temperature, relative humidity (and calculated dew point), rainfall and solar radiation. Operational influences on the interior climate of the Main House will also be monitored, including the operation of exterior doors (a major contributor of air exchange). The resultant interior conditions will be monitored, including temperature, relative humidity (and calculated dew point) and, in selected locations, light.

In order to obtain the above-stated information, our environmental monitoring program will include:

- Automated measurement of interior air temperature and relative humidity in one or two representative rooms on the ground floor, first floor, second floor and attic;
- Automated measurement of outside air temperature, relative humidity and precipitation, augmented by weather reports for the vicinity from a weather service;
- Computerized data collection and storage;
- Capability to present collected data in graphical as well as digital and tabular format; and,
- A staff-maintained event log, in which the staff can make notations as to events, which might affect the environmental data. Such notation would include power failures, system problems, high occupancies or special events, periods of extended building closure, and, extraordinary weather.

2b. Describe your rationale for the proposed training curriculum.

To accomplish the short-term goals of protecting the structures and collections while using the interim system, as well as collecting data, documenting the conditions, crafting a plan and implementing the changes so as to achieve the overall long-term objective of creating a balanced museum climate, Longue Vue staff must not only have the proper equipment, but also be trained in the use of the equipment and interpretation of the resulting information. As such, Longue Vue has chosen Michael Henry and Wendy Jessup to train the Longue Vue staff in the set up and use of the environmental monitoring equipment. Mr. Henry, in particular, is highly knowledgeable about environmental monitoring programs, as illustrated by his article "Measurement and Monitoring." In the article, Mr. Henry sets forth a clear methodology for environmental monitoring: define the objective; choose equipment appropriate for the site, staff and collection; and, target the problem to be solved. *(Attachment D, "Measurement and Monitoring," (J. Paul Getty Trust, 2000).*

After the training, the staff will monitor the performance of the HVAC system, environmental conditions and their effect on the site and collections. The post-monitoring workshop on system strategies will inform the Longue Vue staff, Board and local professionals on the complexities of evaluating and selecting a preferred strategy for HVAC system rehabilitation or replacement. Although not considered a training session in the strict sense, this collaborative workshop will provide the participants with experience and information that will be invaluable as we advance to our overall goal of improving the interior environment at Longue Vue.

3. What is the object(s), historic structure(s), or specimen(s) that is the focus of this project?

Longue Vue, built between 1939 and 1942, is a National Historic Landmark, a National Register-listed estate and an accredited museum. The estate is an architecturally significant example of the Classical Revival style. The Main House with its colonnades and adjacent dependencies forms a five-part Palladian plan. Designed by William and Geoffrey Platt of New York with Ellen Biddle Shipman, of Cornish New Hampshire and New

York, as landscape architect and interior designer, the interiors retain their original furnishings as selected by Shipman and her clients.

Interwoven with Longue Vue's Classical Revival architectural details are distinctive 20th century engineering features including a steel frame with reinforced concrete and hollow tile construction and hot-and-cold water system climate control. The original mechanical system is technically sophisticated and includes features that control cooling, dehumidification, preconditioning of outside air and reheat after cooling. While hot-and-cold water systems are today generally recognized are unfavorable for proper museum conditions, as a historic house museum Longue Vue must consider its exceptional system as in fact *part* of its collection. As Henry and Jessup explained: "[b]ecause of the sophistication, completeness and integrity of the original mechanical system, the Main House at Longue Vue possesses a high degree of technological significance relative to other historic house museums." *(Attachment B, CAP Report, Part 2, p. 19.)*

Longue Vue's collections include the house itself as well as priceless and delicate 17th to 20th century French, English and American decorative and fine arts. There are 2000 objects including furniture, metalwork, glass, ceramics, wallpaper, textiles and costumes, sculpture, paintings including watercolors and oil on canvas and a small collection of Walt Disney celluloid paintings. The family's personal library contains 2,000 volumes on American and world history, art and architecture, culture, horticulture and landscape design. The archive of family papers, photographs and film, design and construction drawings, prints, model and photographs of the site and selection of the interior furnishings, and institutional documents and photographs, not completely accessioned, numbers approximately 2,000 pieces.

New Orleans, a port city with a strong tourist industry, attracts many national and international visitors. Longue Vue receives over 40,000 of these visitors annually. Surveys filled out by our visitors—local, national and international—often remark on the variety of our collections reflecting many cultures, the inspiring philanthropic spirit of the family who lived there and the overall fine design of the site.

4. How does this project relate to your museum's ongoing conservation activities?
Longue Vue has established preservation and conservation of the site as a high-priority institutional goal, as stated in both our mission and Strategic Plan. Prior to Hurricane Katrina, the Longue Vue staff engaged in the following curatorial and maintenance routines as set forth in he CAP Report:

- Daily schedules are printed out and distributed to the housekeeping staff;
- Daily interaction between the Chief Curator and the housekeeper and custodian;
- Detailed housekeeping logs;
- Annual room cleaning including replacement of rug pads, cleaning of carpets and waxing of floors;
- Regular condition reports on the collection objects; and,
- Conservation of objects is done through the staff and local conservators.

Concurrent with infrastructure improvements in the gardens and major restoration of buildings in the garden, collection objects have undergone major work from 1997 until the present including:

- Re-upholstering of frayed upholstery in the museum rooms. The replacements have either been done with extra fabric kept for that purpose by the donors or with like matches to maintain the historic appearance;
- On-going refurbishment of deteriorated lampshades. In order to protect the investment of time and money, incandescent light bulbs have been replaced with fluorescents covered with a UV shield;
- As recommended by the 2003 CAP Report, the placement of new UV-acrylic panels on the windows to filter out damaging sunlight and reduce heat. This is further augmented by the use of shutters and draperies;
- The re-housing and conservation of the collection of silk embroideries and wool canvas embroideries, working with local textile conservators and a volunteer needlework guild;

- Creation of a textile storage rack for the collection of dining linens and antique fabrics, on which all textiles are rolled on tubes and covered with muslin. All textiles have their own storage room. This room and two other storerooms were retrofitted and climate controlled through an IMLS grant awarded in 1986; and,
- Creation of a "Curatorial Zone," as recommended in the CAP Report, in which collections expand into better storage and work areas and non-curatorial staff are removed from the historic house museum.

As stated above, Longue Vue has deployed a basic environmental monitoring system during the post-Katrina stabilization efforts. This will ensure that the temporary air system is providing appropriate climatic conditions in the Main House and adjacent dependencies so that our past efforts will not be lost.

The annual operating budget for the Curatorial Department always includes funds for collections conservation. Longue Vue Foundation's endowment has sufficient funds to take care of the routine maintenance of the HVAC system once the improvements have been made.

5. What are the anticipated benefits of this project?

Longue Vue will benefit from this environmental monitoring program as it will inform and guide an overall plan for rehabilitation or replacement of the HVAC system, which will ultimately improve the preservation of the Main House, dependencies, collections and archives and allow it to remain open as a cultural, educational and research facility. The post-monitoring workshop will engage the project constituencies in the collaborative evaluation of potential strategies for interior environmental improvements. This holistic approach will take into account all of the factors that affect the interior environment, including the exterior climate, building envelope performance, visitation and use of the building, and institutional capabilities to operate and maintain systems.

Based on the results of the monitoring program and collaborative meetings, the Longue Vue Board, Restoration Committee, staff, consulting architects, conservator and engineers will develop designs for either rehabilitation or replacement of the damaged system. These plans will significantly reduce the threat to Longue Vue's building and collections by eliminating fluctuation in interior temperature and the excessively humid conditions currently found in the Main House.

This project is inextricably linked to the long-term conservation of Longue Vue's collection and house. The monitoring program will produce a printed reference manual, which will provide on-going guidance. After the completion of the environmental monitoring project and the succeeding improvements, Longue Vue's curatorial and maintenance staff will monitor the success of the system and track conditions to ensure that the systems are functioning optimally. In turn, our audience and other museum professionals will benefit from the ability to access well-preserved artifacts and archives. Furthermore, Longue Vue will be in a position to assist other historic facilities with the procedures required to maintain appropriate climatic conditions.

6. How will the application ensure that ongoing museum functions are not inhibited by the project activities?

This environmental monitoring survey project will not inhibit our regular museum functions or negatively impact our collection and other conservation efforts. On the contrary, the monitoring equipment and activities will be incorporated into our regular museum functions. Longue Vue's Board and staff consider the rehabilitation or replacement of the damaged climate management system and continued preservation of the site institutional priorities. Therefore, a portion of the annual operating budget has been allocated to on-going restoration, preservation and maintenance.

While the Longue Vue endowment has contributed funds for repairs, the purpose of those funds is to keep the museum and the non-profit organization active and functional into perpetuity. Only a portion of the restoration can be funded through this source. Longue Vue's staff is working together to provide material resources necessary to produce reliable environmental data for the purposes of performing a successful upgrade of the

Main House mechanical systems. The Maintenance and Curatorial staff has allocated time and resources for this work and development and executive staff have accounted for the cost of this monitoring project in the upcoming budget and development strategies.

7. How does the project budget support the project goals and objectives?
Longue Vue can only achieve our goals and objectives by first purchasing the monitoring equipment, receiving proper training and formulating an informed approach to the rehabilitation or replacement of the HVAC system. The budget is very straightforward, including the cost of the equipment, the hourly consultant rates and a percentage of staff salary based upon the amount of time spent on the project. We feel that the costs are very reasonable yet sufficient to allow for successful outcomes.

8. What are the qualifications and responsibilities of the project personnel?
Work will be performed under the guidance of Bonnie Goldblum, Longue Vue's Executive Director, who has a strong understanding of Longue Vue's conservation and maintenance needs.

Lydia Schmalz, Longue Vue's Chief Curator, will supervise the environmental monitoring process and HVAC rehabilitation or replacement program. Mrs. Schmalz has a M.A. in Art History with a focus on decorative arts and architecture from Tulane University and is a Fellow of the Attingham Summer School Program in Shropshire, England. She has thirty years of experience in the study, care and restoration of historic houses and gardens. Mrs. Schmalz has also served as an independent museum consultant.

Assisting Mrs. Schmalz is Denise Meunier, Assistant Curator/Registrar. From 1998 – 2003, Mrs. Meunier served as the Registrar/Assistant Curator of the Historic New Orleans Collection Williams Residence. She has lectured in the community on the subjects of collection management and interpretation of historic houses.

Ryal Skaggs, who is part of Longue Vue's maintenance team, will provide on-site logistical support and receive guidance on the continued maintenance of the new system. Mr. Skaggs has worked in hospitals and other large institutions and has extensive working knowledge of the mechanical systems.

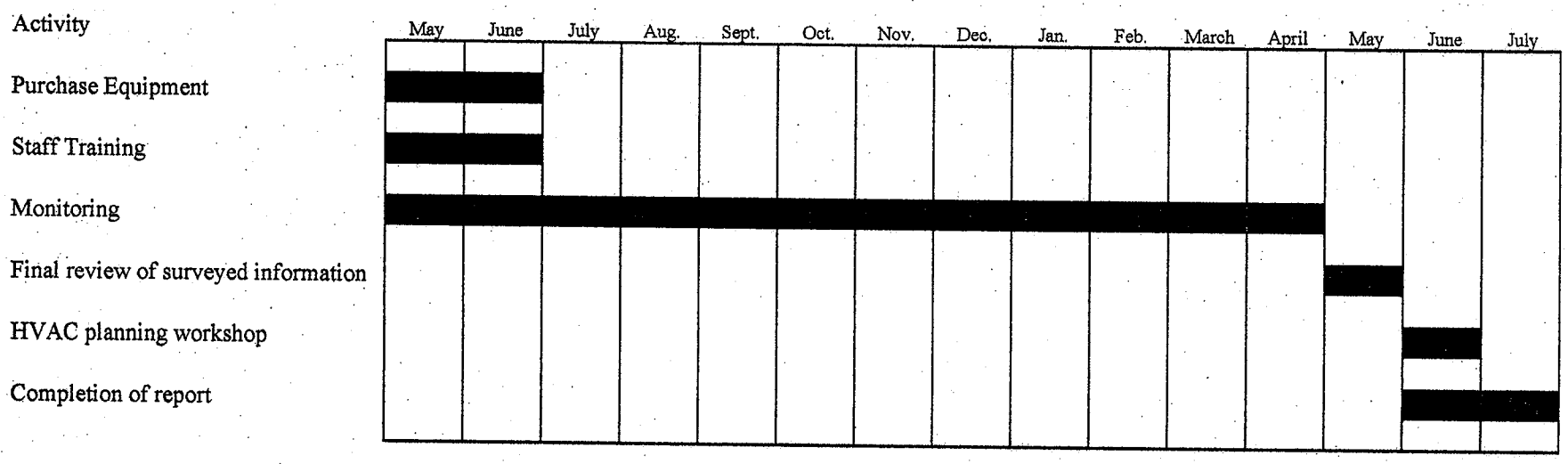
Michael Henry, principal of Watson & Henry Associates, will provide environmental monitoring systems training and support as well as project guidance. Mr. Henry has conducted training sessions for historic house museums, including the J. Paul Getty Trust, the Betsy Ross house and Drayton Hall. He has also designed improvements for the climate control systems for Cliveden National Trust, and, the Morris-Jumel Mansion. In 2002, he and Mrs. Jessup conducted an environmental monitoring workshop for museums. Mr. Henry is a professional engineer, registered architect specializing in historic structures, and professional planner.

Wendy Jessup will serve as consulting conservator and will collaborate with Mr. Henry in the environmental monitoring systems training, evaluation of data and co-facilitate the post-monitoring workshop. Ms. Jessup has a specialization in preventive conservation and has worked on numerous climate management improvement projects for museums in historic structures including Cliveden of the National Trust and the Stonewall Jackson House. She has conducted Conservation Assessments for over 30 museums under Heritage Preservation's Conservation Assessment Program. From 1990 – 1995, she served as the moderator for the Getty's international course, "Preventive Conservation: Museum Collections and Their Environment".

Longue Vue will also employ the services of Ken McLaughlin, P.E., President of IMC Consulting Engineers. IMC Engineers will work with Longue Vue staff, Board and technical and conservation consultants to analyze the monitoring data and rehabilitate or replace the original HVAC system. IMC has extensive experience with specialized HVAC, plumbing, and electrical systems common to properties dealing with humidity control. Mr. McLaughlin has worked on a number of projects involving historic facilities such as: U. S. Custom House; St. Joseph Abby; and, the Upper Pontalba Building.

2006 IMLS Conservation Project Support
Longue Vue House Gardens
Environmental Survey

Schedule of Completion



Project Budget Form

SECTION 1: SUMMARY BUDGET, CPS AND EDUCATION COMPONENTS

Name of Applicant Organization **Longue Vue House & Gardens**

IMPORTANT! READ INSTRUCTIONS ON PAGES 3.5–3.7 BEFORE PROCEEDING.

DIRECT COSTS

	IMLS	Cost Share	Total
SALARIES & WAGES		$23,902	$23,902
FRINGE BENEFITS		$2,385	$2,385
CONSULTANT FEES	- 33,740	$22,500	$56,960
TRAVEL	$5,300		$5,300
MATERIALS, SUPPLIES & EQUIPMENT	$6,837		$6,837
SERVICES			
OTHER		$2,500	$2,500
TOTAL DIRECT COSTS	$ 45,877	$ 51,287	$ 97,884
INDIRECT COSTS	$ $3,409	$ 3,504	$ 6,989
		TOTAL PROJECT COSTS	$ 104,873

AMOUNT OF COST SHARE $ 54,867

AMOUNT OF IN-KIND CONTRIBUTIONS $

TOTAL AMOUNT OF COST SHARE (CASH & IN-KIND CONTRIBUTIONS) $54,791

AMOUNT REQUESTED FROM IMLS, INCLUDING INDIRECT COSTS $49,286

PERCENTAGE OF TOTAL PROJECT COSTS REQUESTED FROM IMLS 48 %
(MAY NOT EXCEED 50%)

Have you received or requested funds for any of these project activities from another federal agency?
(Please check one) ☑ Yes ☐ No

If yes, name of agency **2003 - Save America's Treasures; 2004 - IMLS**

Request/Award amount **SAT - $418,339.50 (HVAC rehabilition); IMLS - $32,009**

Project Budget Form

SECTION 2: CONSERVATION DETAILED BUDGET

Year ☑1 ☐2 ☐3 – Budget Period from 5 /1 /2006 **to** 4 /31 /2007

Name of Applicant Organization **Longue Vue House & Gardens**

IMPORTANT! READ INSTRUCTIONS ON PAGES 3.5–3.7 BEFORE PROCEEDING.

SALARIES AND WAGES (PERMANENT STAFF)

NAME/TITLE	No.	METHOD OF COST COMPUTATION	IMLS	COST SHARE	TOTAL
	(1)	$63,000 at 3%/12 mos		$1,890	$1,890
	(1)	$43,000 at 30/12 mos.		$12,900	$12,900
	(1)	$15/hr at 100 hours		$1,500	$1,500
	(1)	$15/hr at 150 hours		$2,250	$2,250
		TOTAL SALARIES AND WAGES	$	$18,540	$18,540

SALARIES AND WAGES (TEMPORARY STAFF HIRED FOR PROJECT)

NAME/TITLE	No.	METHOD OF COST COMPUTATION	IMLS	COST SHARE	TOTAL
	( )				
	( )				
	( )				
	( )				
		TOTAL SALARIES AND WAGES	$		

FRINGE BENEFITS

RATE		SALARY BASE	IMLS	COST SHARE	TOTAL
3	% of $	63,000		56	56
30	% of $	43,000		$1,814	$1,814
	% of $				
		TOTAL FRINGE BENEFITS	$	$1,890	$1,890

CONSULTANT FEES

NAME/TYPE OF CONSULTANT	RATE OF COMPENSATION (DAILY OR HOURLY)	No. OF DAYS (OR HOURS) ON PROJECT	IMLS	COST SHARE	TOTAL
	$160	18	$2,880		$2,880
	$105	80	$8,400		$8,400
	$105	18	$1,890		$1,890
	$150	50		$7,500	$7,500
		TOTAL CONSULTANT FEES	$13,170	$7,500	$20,670

TRAVEL

FROM/TO	NUMBER OF: PERSONS	DAYS	SUBSISTENCE COSTS	TRANSPORTATION COSTS	IMLS	COST SHARE	TOTAL
NJ/LA	(2)	(2.5)	$550	$1,230	$1,780		$1,780
VA/LA	(1)	(2.5)	$275	$665	$940		$940
	( )	( )					
	( )	( )					
			TOTAL TRAVEL COSTS		$ 2,720		$2,720

Project Budget Form

SECTION 2: CONSERVATION DETAILED BUDGET CONTINUED

Year ☑1 ☐2 ☐3

MATERIALS, SUPPLIES AND EQUIPMENT

ITEM	METHOD OF COST COMPUTATION	IMLS	COST SHARE	TOTAL
15 T&H dataloggers	Cost	$6,837		$6,837
1 Weather station, plm				
PDA & Spare parts				
TOTAL COST OF MATERIALS, SUPPLIES, & EQUIPMENT		$ $6,837		$6,837

SERVICES

ITEM	METHOD OF COST COMPUTATION	IMLS	COST SHARE	TOTAL
	TOTAL SERVICES COSTS	$		

OTHER

ITEM	METHOD OF COST COMPUTATION	IMLS	COST SHARE	TOTAL
	TOTAL OTHER COSTS	$		
TOTAL DIRECT PROJECT COSTS		$ 22,727	$27,930	$50,657

INDIRECT COSTS

Check either item A or B and complete C. (See section on Indirect Costs, pages 3.6–3.7.)

Applicant organization is using:

☑ A. An indirect cost rate which does not exceed 15 percent of modified total direct costs charged to IMLS.

☐ B. Federally negotiated indirect cost rate (see pages 3.6–3.7).

Name of Federal Agency _____ Expiration Date of Agreement _____

Rate base amount

_____ % of $ _____ = $ _____

	IMLS	COST SHARE	TOTAL
C. TOTAL INDIRECT COSTS	$ 3,409		$3,409

Project Budget Form

SECTION 2: CONSERVATION DETAILED BUDGET

Year ☐1 ☑2 ☐3 – Budget Period from 5/1/2007 **to** 7/31/2007

Name of Applicant Organization **Longue Vue House & Gardens**

IMPORTANT! READ INSTRUCTIONS ON PAGES 3.5–3.7 BEFORE PROCEEDING.

SALARIES AND WAGES (PERMANENT STAFF)

Name/Title	No.	Method of Cost Computation	IMLS	Cost Share	Total
	(1)	$63,000 at 5%/3 mos		$787	$787
	(1)	$43,000 at 30/3 mos.		$3,225	$3,225
	(1)	$15/hr at 40 hours		$600	$600
	(1)	$15/hr at 50 hours		$750	$750
		TOTAL SALARIES AND WAGES	$	$5,362	$5,362

SALARIES AND WAGES (TEMPORARY STAFF HIRED FOR PROJECT)

Name/Title	No.	Method of Cost Computation	IMLS	Cost Share	Total
	( )				
	( )				
	( )				
	( )				
		TOTAL SALARIES AND WAGES	$		

FRINGE BENEFITS

Rate		Salary Base	IMLS	Cost Share	Total
3	% of $	63,000		24	24
30	% of $	43,000		$454	$454
	% of $				
		TOTAL FRINGE BENEFITS	$	$495	$495

CONSULTANT FEES

Name/Type of Consultant	Rate of Compensation (Daily or Hourly)	No. of Days (or Hours) on Project	IMLS	Cost Share	Total
	$160	38	$6,080		$6,080
	$105	96	$10,080		$10,080
	$105	42	$4,410		$4,410
	$150	100		$15,000	$15,000
			20,570		35,570
	TOTAL CONSULTANT FEES		$	$15,000	

TRAVEL

From/To	Number of: Persons	Days	Subsistence Costs	Transportation Costs	IMLS	Cost Share	Total
NJ/LA	(2)	(2)	$500	$1,187	$1,687		$1,687
VA/LA	(1)	(2)	$250	$643	$893		$893
	( )	( )					
	( )	( )					
			TOTAL TRAVEL COSTS		$ 2,580		$2,580

Project Budget Form

SECTION 2: CONSERVATION DETAILED BUDGET CONTINUED

Year ☐1 ☑2 ☐3

MATERIALS, SUPPLIES AND EQUIPMENT

Item	Method of Cost Computation	IMLS	Cost Share	Total
TOTAL COST OF MATERIALS, SUPPLIES, & EQUIPMENT		$		

SERVICES

Item	Method of Cost Computation	IMLS	Cost Share	Total
	TOTAL SERVICES COSTS	$		

OTHER

Item	Method of Cost Computation	IMLS	Cost Share	Total
Reproduction Costs			$2,500	$2,500
	TOTAL OTHER COSTS	$	$2,500	$2,500
	TOTAL DIRECT PROJECT COSTS	$ 23,150	$23,357	$47,227

INDIRECT COSTS

Check either item A or B and complete C. (See section on Indirect Costs, pages 3.6–3.7.)

Applicant organization is using:

☑ A. An indirect cost rate which does not exceed 15 percent of modified total direct costs charged to IMLS.

☐ B. Federally negotiated indirect cost rate (see pages 3.6–3.7).

Name of Federal Agency _____ Expiration Date of Agreement _____

Rate base amount

_____ % of $ _____ = $ _____

	IMLS	COST SHARE	TOTAL
C. TOTAL INDIRECT COSTS	$	3,504	3,504

1. What is the design of the project? The San Francisco Museum of Modern Art (SFMOMA) requests a grant of $55,000 in support of its advanced fellowship in the conservation of contemporary art. This training program is SFMOMA's highest conservation priority, because 1) the fellow's participation in the ongoing conservation work of the Museum advances the institution's long-range conservation goals for its collection and 2) SFMOMA is mandated to advance the training and practice of conservators of contemporary art. The fellowship provides a competitively selected post-graduate conservator with essential training in all professional standards relating to research, treatment, surveys, exhibition, acquisition, storage, and loan of contemporary art over a period of two years. has been chosen as SFMOMA's 2005-2007 fellow (November 1, 2005 through October 31, 2007). is a 2003 graduate of Queen's University, Ontario, with a Master of Arts in Art Conservation and a specialization in paintings. She has worked at the Musée d'art Contemporain de Montreal and was awarded the Claudia De Hueck Fellowship in Art Conservation at the National Gallery of Canada where she worked with Richard Gagnier, Conservator of Contemporary Art. At SFMOMA, she will be supervised by staff Paintings Conservators and

SFMOMA has conducted a program of advanced fellowships in conservation since 1972, and its Elise S. Haas Conservation Studio is one of the largest devoted to modern and contemporary art in the United States. As a leading institution for the collection and conservation of contemporary art, SFMOMA is highly qualified to provide conservation training in the forms and materials of contemporary art. SFMOMA's fellowship training program in the conservation of contemporary art was initiated in 2001, building on the success of the Museum's 30-year history of conservation training in modern and contemporary art. The Elise S. Haas Conservation Studio's distinguished scholarly and practical contributions to the conservation of non-traditional art forms of the 20th and 21st century make it an ideal institution for training of this kind. The 24-month curriculum is designed to allow the fellow to develop comprehensive experience, including the entire cycle of work for an exhibition, from curatorial inception to the artworks' safe return to storage.

The training curriculum includes conservation research and treatment of contemporary art from SFMOMA's collection. The staff of the Elise S. Haas Conservation Studio has dedicated conservation expertise in paintings, objects, works on paper, photography, and time-based media. The studio's conservators are experienced in traditional conservation methodologies and in the variations in practice associated with conserving contemporary art. While the fellowship provides training in all of the accepted standards of collections care, it emphasizes the shifts in conservation practice that contemporary art demands. Three specific, curricular elements have been designed to provide essential skills training for a conservator of contemporary art: collaborative working skills, artist interview techniques, and problem solving models (see enclosed curriculum)

Italian artists such as Giovanni Anselmo, Luciano Fabro, Giulio Paolini, and Michelangelo Pistoletto. As "one of the most potent postwar provocations to traditional practice"[1], Arte Povera is characterized by the use of non-traditional materials such as neon, ice, straw, wax, plaster and soot. SFMOMA's collection contains Arte Povera works and major works by contemporary artists influenced by Arte Povera including Robert Rauschenberg, Eva Hesse, Brice Marden, Ana Mendieta, Robert Ryman, Richard Tuttle, Sigmar Polke, Anselm Kiefer, Doris Salcedo, and Robert Gober. The importance of these holdings combined with their inherent material vulnerability—hair, pig intestine, ficus roots, dried plants, caked mud, color photographic transparencies, salt, and Styrofoam—make this project the Museum's most urgent conservation priority.

Materials science and knowledge about artists' intentions are the basis for the conservation of these artworks. For example, Arte Povera artist Jannis Kounellis uses a range of organic materials chosen for their color, form, smell, and associations to historical events. For such works, conservation must honor the concept of time as a continuum, and this inherent variability challenges traditional assumptions that guide established conservation practice. Therefore, the fellowship will support comprehensive review of the conservation methods and materials available for repair, display, and storage of contemporary art. Noted materials scientist Jane Down, of the Canadian Conservation Institute, will conduct a two-day workshop to train the fellow and SFMOMA conservators in the chemistry and application of adhesives. To document the conceptual and philosophical underpinnings of an artist's work, the fellowship will also include training in artist interview techniques. The fellow's primary supervisor, SFMOMA Paintings Conservator , has been awarded the prestigious Rome Prize from the American Academy in Rome (August 2005 through July 2006) to document and study preservation and conservation challenges posed by the work of Arte Povera artists. Interviews with the artists about their methods, processes, and intentions will form the core of research and will contribute to SFMOMA's archive of more than 50 artist interviews. When returns to SFMOMA in August 2006, she will be expertly-qualified to supervise the fellow's training.

The training program is directed by SFMOMA Director of Collections and Conservation (10%). The fellow will be supervised by SFMOMA Paintings Conservators (30%; May 1, 2006 through July 31, 2006) and (30%; August 1, 2006 through October 31, 2007). SFMOMA's training staff also includes on-call Paintings Conservator (15%); Objects Conservator (5%); , Photography Conservator (5%); and Paper Conservator (5%). Jane Down, Senior Conservation Scientist, the Canadian Conservation Institute, will conduct a two-day workshop at SFMOMA on adhesives.

2b. Describe your rationale for the proposed training curriculum. Since 2001, over 30 highly qualified conservators have applied for three fellowships, underscoring the high level of need and interest in this type of training. SFMOMA's conservation fellowship program has made a significant contribution to the conservation field. In the last fifteen years, the Museum has trained fifteen conservators who now work at such institutions as The Menil Collection; MoMA; and the Museum of Fine Arts, Boston. Despite the changing nature of contemporary art collections, museum practice is still largely based on the concept of works of art as unique objects, and existing models for conservation research, documentation, and treatment are closely bound to this assumption. The fellowship is designed to include training in all of the professional standards relating to research, treatment, surveys, exhibition, acquisition, storage, and loan and to address the various shifts in conservation practice that contemporary art requires. Training methodologies and case studies that inform the conservation of contemporary art at SFMOMA include: *From Marble to Chocolate* (Tate, 1995); *Mortality Immortality* (Getty Conservation Institute, 1999); *Modern Art: Who Cares* (Netherlands Institute for Cultural Heritage, 1999); *The Impact of Modern Paints* (Tate, 2000); and *Media Matters: Collaborating Toward the Care of Time-Based Media Works of Art* (MoMA, New Art Trust, SFMOMA, and Tate, 2005).

[1] Kathy Halbreich and Lars Nittve, *Zero to Infinity: Arte Povera 1962-1972* (Minneapolis: Walker Art Center, 2001), 5.

Conservation at SFMOMA includes recording information about artists' materials, processes, and intent, and these interviews are among the most important contributions that conservators of contemporary art can make toward the future care of collections. Interviewing artists and their assistants about their works and documenting the findings, both through written reports and audio and video recordings are central to the fellow's training activities. The enclosed CD-ROM contains documentary interview clips with artists Doris Salcedo and Richard Tuttle. These interviews impact the conservation treatment of the artists' works in SFMOMA's collection. Undertaken consistently as part of the acquisition, conservation, and exhibition programs, this documentation is part of the Museum's legacy.

The SFMOMA fellowship begins with a period of self-evaluation, when the fellow is asked to consider her specific skills set, and with conservation staff sets personal, academic, and professional goals for the 24-month period. The fellow is given an orientation to the Elise S. Haas Conservation Studio and the entire Museum and becomes familiar with the responsibilities of the conservation staff. During the first month, the fellow commences her ongoing Museum duties which focus on hands-on treatment of works from the collection. The fellow is supervised by a paintings conservator and collaborates regularly with other conservators and museum staff members. The fellow's problem-solving abilities and hands-on skills are honed by working alongside conservators in treating artworks. Lessons in preservation and preventive conservation are built into the Museum's practices for acquisition, exhibition planning and installation, and loan of artworks. To learn these practices, which involve collaborations with artists, curators, registrars, installers, and other conservators, the fellow shadows her supervisor during the first year and progressively gains independence in these activities in the second year. Conservation documentation includes standard examination and treatment reports, installation instructions and related images and diagrams, and audio and video interviews with artists. The process of conducting an interview is built into the fellow's training, from research and preparation for the recorded conversation, to actual interview techniques, and preservation of the video or audio asset.

In the fourth month, the fellow's self-directed research goals are formulated for the rest of the training period. The fellow's conservation research supports in-depth inquiry into materials science, artist intent, or experimental processes. During the next 20 months, she will continue working on her Museum duties and will also conduct research pertaining to the Museum's collection. Research projects are guided by the interest of the fellow and must relate to the mission and conservation priorities of SFMOMA. The fellow meets regularly with staff to discuss the challenges and progress of the research. The fellow is also expected to present and/or publish the findings. Another important component of the fellowship is participation in regional and national professional conferences of the Western Association for Art Conservation (WAAC) and the American Institute for Conservation of Historic and Artistic Works (AIC), in order to be educated about recent developments and standards in the field. These conferences are integral to the learning experiences of the fellow as an emerging leader in the conservation of contemporary art. During the last three months of the fellowship, treatments are completed, projects are finalized, goals are re-evaluated, and the fellow considers how her work has contributed to her professional and academic plans. When all treatment projects are completed and the fellow's research project has been presented, the fellow participates in a performance review with her supervisors.

All of SFMOMA's conservators have experience as conservation training supervisors. has been a lecturer in conservation at the University of California, Berkeley (2003 through 2004) and in the museum studies program at John F. Kennedy University (2003 through 2005). has been a lecturer in objects and sculpture conservation at Stanford University (2000) and at the California College of the Arts (2004). has been a lecturer in paper and photography conservation in the museum studies program at John F. Kennedy University (2005). is a faculty member in the museum studies program at John F. Kennedy University (2003 to present) and taught conservation at the Antorchas Foundation, Argentina, as a Fulbright Scholar (2001). has organized advanced-level workshops at SFMOMA on the conservation of contemporary photography (2002 and 2006), funded by the Andrew W. Mellon Foundation.

3. What is the objects(s), historic structure(s), or specimen(s) that is the focus of this project? SFMOMA is a dynamic center for modern and contemporary art. The Museum strives to engage and inspire a diverse range of audiences by pursuing an innovative program of exhibitions, education, publications, and collections activities. International in scope while reflecting the distinctive character of our region, the Museum explores compelling expressions of visual culture. SFMOMA's collection of 28,100 works is representative of modern and contemporary art movements in California, the U.S., Europe, Latin America, and Asia. More than 1,000 objects in all media from the four curatorial departments–Painting and Sculpture, Photography, Architecture and Design, and Media Arts–are accessioned annually. Over half of the Museum's 50,000 square feet of gallery space is installed with works from the collection. Since 1995, the development of the collection to better serve the community as an educational resource has been a central activity of the Museum's Board of Trustees and curators. Recent acquisitions of works by René Magritte, Pablo Picasso, Marcel Duchamp, Ellsworth Kelly, Sol LeWitt, Eva Hesse, Yves Klein, Mark Rothko, Joseph Beuys, Bruce Nauman, Robert Rauschenberg, Gerhard Richter, Anselm Kiefer, Robert Ryman, Louis Bourgeois, Diane Arbus, Louis Kahn, Mies van der Rohe, Le Corbusier, Bill Viola, Gary Hill, and Doris Salcedo advance this goal. The Museum provides lifelong learning for diverse audiences numbering over 500,000 annually, including 40,000 members.

The fellow's work supports the Museum's mission to preserve and to provide physical and intellectual access to its collection through research, exhibitions, and education programs. The following projects will allow the fellow to develop specific skills relating to research and conservation treatment of contemporary art.

- Robert Rauschenberg's 1951 *Untitled (Glossy Black Painting)* is comprised of newspaper collaged in three-dimensional relief on canvas and then covered in black paint. This work is included in an important European exhibition in 2006 and has specific transit and courier requirements. Treatment options will be explored for brittle and detached collage flakes.
- In Robert Motherwell's *Elegy to the Spanish Republic, No. 57* (1957-60), the artist experimented with acrylic paint in combination with oil paint. The inherently incompatible mediums require consolidation.
- The condition of Michelangelo Pistoletto's *Particolari di persone* (1962), painted paper on stainless steel, will be ascertained by paper, paintings, and objects conservators.
- The fragile wax medium in Brice Marden's *The Dylan Painting* (1966) requires special surface cleaning.
- Richard Overby's *Hall painting, first floor* (1971) is a large-scale, wall-mounted rubber and cheesecloth work. Treatment involves devising an effective method for securing the heavy work to the wall and exploring the ways in which long-term flexibility of the rubber can be retained.
- Jannis Kounellis' *Untitled* (1987) presents the challenge of conserving damaged wax, lead, and steel components. The artist's interview will be essential in designing and implementing an appropriate conservation treatment.
- Anselm Kiefer's *Die Frauen der Revolution* (1987) requires the consolidation of caked mud and dried flowers adhered to large-format book pages made of lead. The treatment solution will honor the intentional decay that is inherent to the artist's stated meaning of the work.
- Giovanni Anselmo's *Grigi che si alleggeriscono verso oltremare* (1988) large wall installation is comprised of large chunks of granite, steel cable, and blue paint. Installation requires retrofitting the gallery walls to accommodate the weight of the heavy granite elements, coordinating complex rigging for their wall-mounting, and painting a blue rectangle in situ for each display. Collaboration with the installation crew and contract construction teams is necessary.
- Tom Sach's *Knoll Loveseat* (1996) made from San Francisco telephone books secured to a welded metal frame with duct tape, presents a materials research challenge for the failing duct tape.
- Wangechi Mutu's *Misguided Little Unforgivable Hierarchies* (2005) presents complex media consolidation decisions due to the artist's use of ink, acrylic, paper, and pressure-sensitive films adhered to Mylar, and will be treated under the collaborative supervision of paintings and paper conservators. An exhibition of the artist's work in late 2005 will enable an interview with the artist.
- Jeff Wall's photographic tableaux are made by stretching large-scale color transparencies over light boxes. Installation is complex and the color dye stability under these conditions is not thoroughly

understood. SFMOMA's retrospective of the artist's work (co-organized with MoMA, 2007) will allow for research supervised by the Photography Conservator and the Museum's Media Technical Manager.

4. How does the project relate to your museum's ongoing conservation activities? Conservation of SFMOMA's collection is guided by a general conservation survey, completed as part of ongoing activity in the studio, and updated in June 2005 (copy enclosed). Existing policies for proper handling, housing, exhibition, loan, and treatment of the collection allow for frequent monitoring of its condition. Condition surveys of the collection have been undertaken as needed since 1971 when the department was established. Maintenance and treatment of SFMOMA's collection are handled in the Museum's Elise S. Haas Conservation Studio, located in-house and operated by a staff of seven conservators, a technician, and an administrative assistant. The 3,000 square foot studio is specifically designed to initiate collaborative working modes between paintings, objects, paper, and photography conservation and includes a photographic documentation suite that can accommodate ultraviolet, infrared, and X-ray examination.

The work of the Elise S. Haas Conservation Studio is undertaken systematically as part of regular accessions, permanent collection exhibitions, and loan activities, and the fellow is directly involved in this ongoing work. Conservators and the fellow make regular inspections of work in the collection, including regular visits to off-site storage facilities to examine works requested for exhibition and loan. Semi-weekly gallery checks are conducted to inspect the condition of works on public view. Data collected during these inspections is used to create priorities for conservation treatment of the collection. Conservation collection care responsibilities have grown to include all aspects of preservation, including an emphasis on preventive conservation. Because SFMOMA is located in an active earthquake zone, methods are routinely employed for stabilizing artwork while on display and in storage. Proactive policies and procedures to prevent damage in the event of an emergency are comprehensively outlined in the Museum's disaster preparedness plan. This plan addresses earthquakes, fire, explosions, floods, chemical spills, bomb threats, and power outages. The existing plan is currently under review and completion is anticipated in 2006.

Regular care and maintenance for traditional media are undertaken as part of normalized practices at SFMOMA. Developing sound conservation strategies for the ephemeral and unorthodox materials in the art of the last 50 years is the Museum's conservation priority for 2006 through 2008. Mixed media works comprised of materials such as ficus roots, pig intestine, Styrofoam, cow bladder, and human hair present challenges both in preventive care and conservation treatment. The importance of these artworks and their inherent material vulnerability are the Museum's and fellow's highest conservation priority.

Accomplishments of previously awarded IMLS grants include: an itemized condition survey of the photography collection (1992, $25,000); training in paper and objects conservation (1998, $25,000), resulting in research on experimental digital printing processes and the casting methods of Jean Arp; and training in contemporary art conservation (2003, $50,000), including Web-based guidelines for the care of time-based media artworks. The Museum's annual financial contribution toward conservation is $575,000.

5. What are the anticipated benefits of this project? This is the only post-graduate conservation fellowship in the U.S. providing interdisciplinary training in the conservation of contemporary art and a two-year curriculum. The Museum's commitment to research on the materials, intent, and processes of modern and contemporary art is one of highest priorities and features prominently in the activity of the fellow. The fellow receives in-depth and sustained training in Museum operations that will serve her in future museum employment. SFMOMA's distinguished practical and scholarly contributions to the care of contemporary art have been recognized in the field at large. One of SFMOMA's key objectives is to contribute to conservation scholarship, particularly in the area of artist technique, and the fellowship supports research that advances the field. This is exemplified by the presentations that are delivered at conferences and the intensive research, continuing education, and outreach that are undertaken by staff conservators. Notable research has been accomplished on the work of Diego Rivera, Paul Klee, Clyfford Still, Jean Arp, Georg Herold, and Piet Mondrian. "Play and Interplay: Eva Hesse's Artistic Methods" was published in *Eva Hesse* (SFMOMA, 2002). Paintings Conservator Paula De Cristofaro's Rome Prize from the American Academy in Rome (2005 and

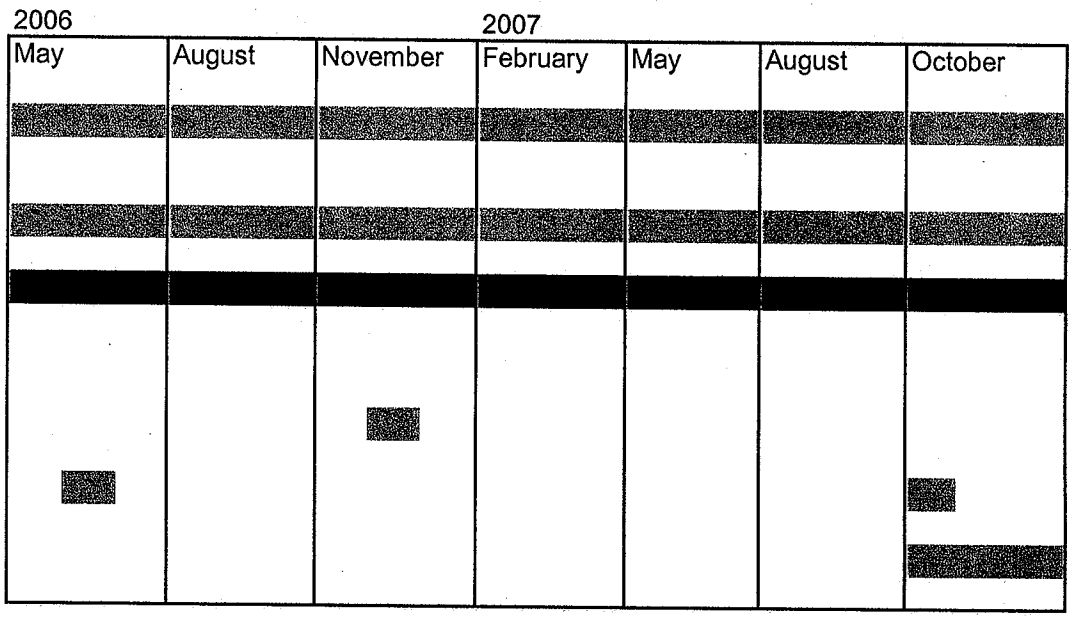
2006) will be dedicated to research on Arte Povera artists' materials and techniques. Guidelines on the care of time-base media artworks were developed in collaboration with MoMA, the New Art Trust, and the Tate Modern (2005) and can be accessed at: www.tate.org.uk/research/tateresearch/majorprojects/mediamatters/. SFMOMA's strategic plan for 2004 through 2010 calls for the Museum to become "a world-class study center for the understanding and care of modern and contemporary art," through growth in treatment, research, training, and facilities.

6. How will the applicant ensure that ongoing museum functions are not inhibited by these project activities? SFMOMA's thirty-year history of providing advanced conservation fellowships has ensured that the fellow and her work are fully integrated into the daily operations of the Museum's conservation department. The fellow provides support to the Museum's conservation staff, and the conservators consider the opportunity to train and mentor new conservators key to their own professional development. Because SFMOMA's conservation initiatives coincide with accessions, exhibition, and loan activities, the fellows' training curriculum contributes to the overall efficiency of ongoing Museum functions.

7. How does the project budget support the project goals and objectives? In 2004, SFMOMA received a $50,000 IMLS grant to support the fellowship program for 24 months. Funding provided training for conservators Gwynne Barney Ryan (May 1, 2004 through October 31, 2005) and] (November 1, 2005 through April 30, 2006). Renewed funding is requested to support the remaining 18 months of fellowship (May 1, 2006 through October 31, 2007) and enable her to complete the two-year training curriculum. Program expenses for 18 months equal $127,000. IMLS funding will support salary and a portion of her benefits. Matching funds from SFMOMA will support the balance of the fellow's benefits; her travel and subsistence for participation in conferences of the AIC and the WAAC; salaries and benefits for training staff; the consulting fee, travel, and subsistence for Jane Down; and materials, supplies, and equipment. Over the past 15 years, funding for SFMOMA's conservation training program has been provided by the IMLS, the NEA, the Getty Foundation, the Walter and Elise Haas Fund, and the Ellsworth Kelly Foundation.

8. What are the qualifications and responsibilities of the project personnel? has consulted at the Chinati and Judd Foundations on collection stewardship plans. She was project leader for the SFMOMA, MoMA, Tate Modern, New Art Trust project *Media Matters: Collaborating Towards the Care of Time-Based Media.* She is an advisory committee member for the International Network for the Conservation of Contemporary Art (INCCA North America) and lectures regularly on the conservation of contemporary art. Paintings Conservator , recipient of the Rome Prize in Conservation (2005-2006), is an expert in conservation health and safety and oversees the Museum's disaster preparedness program. Paintings Conservator , a former SFMOMA conservation fellow (1996-1997), interviewed Gerhard Richter and Georg Herold for her research. on-call Paintings Conservator, is a museum studies program faculty member at John F. Kennedy University and taught conservation at the Antorchas Foundation, Argentina, as a Fulbright lecturer (2001). , Photography Conservator, organizer and host of two Mellon Foundation workshops on contemporary photography (2002 and 2006), was an AIC Photo Materials Group Secretary and Treasurer (2001-2003); Objects Conservator, has conducted primary research on Eva Hesse's art; is a consultant to The Jewish Museum, NY's Hesse exhibition (2006); moderated a conservation seminar on Richard Serra (2003); and served as the AIC's Electronic Media Specialty Group Secretary (2002-2004). Assistant Paper Conservator and former SFMOMA conservation fellow (2002-2003), helps lead the planning, installation and tour of SFMOMA's Richard Tuttle retrospective (2005-2007). Jane Down, Senior Conservation Scientist, the Canadian Conservation Institute and an expert on adhesives, has 35 years' professional practice, including teaching at Harvard University and the Library of Congress. For personnel's responsibilities, please see the budget justification.

San Francisco Museum of Modern Art
Advanced Fellowship in the Conservation of Contemporary Art
Schedule of Completion
May 1, 2006 - October 31, 2007



Commencement of museum duties including treatments

Self-directed Research

Related Contemporary Art Conservation Training:
- Monthly Time-based Preservation Working Group
- Bi-monthly Conservation Discussion Sessions

Jane Down, Adhesive Workshop

Fellow's Travel

Completion of Projects

monthly

on-going

J. Sterrett 9/05

Project Budget Form

SECTION 1: SUMMARY BUDGET, CPS AND EDUCATION COMPONENTS

Name of Applicant Organization **San Francisco Museum of Modern Art**

IMPORTANT! READ INSTRUCTIONS ON PAGES 3.5–3.7 BEFORE PROCEEDING.

DIRECT COSTS

	IMLS	Cost Share	Total
SALARIES & WAGES	45,000	50,736	95,736
FRINGE BENEFITS	10,000	12,019	22,019
CONSULTANT FEES	0	1,600	1,600
TRAVEL	0	3,770	3,770
MATERIALS, SUPPLIES & EQUIPMENT	0	3,025	3,025
SERVICES	0	0	0
OTHER	0	850	850
TOTAL DIRECT COSTS	$ 55,000	$ 72,000	$ 127,000
INDIRECT COSTS	$ 0	$ 0	$ 0
		TOTAL PROJECT COSTS	$ 127,000

AMOUNT OF COST SHARE $ 72,000

AMOUNT OF IN-KIND CONTRIBUTIONS $ 0

TOTAL AMOUNT OF COST SHARE (CASH & IN-KIND CONTRIBUTIONS) $ 72,000

AMOUNT REQUESTED FROM IMLS, INCLUDING INDIRECT COSTS $ 55,000

PERCENTAGE OF TOTAL PROJECT COSTS REQUESTED FROM IMLS 43 %
(MAY NOT EXCEED 50%)

Have you received or requested funds for any of these project activities from another federal agency?
(Please check one) ☐ Yes ☑ No

If yes, name of agency _____

Request/Award amount _____

Project Budget Form

SECTION 2: CONSERVATION DETAILED BUDGET

Year ☑1 ☐2 ☐3 – Budget Period from 5 /1 /2006 **to** 4 /30 /2007

Name of Applicant Organization **San Francisco Museum of Modern Art**

IMPORTANT! READ INSTRUCTIONS ON PAGES 3.5–3.7 BEFORE PROCEEDING.

SALARIES AND WAGES (PERMANENT STAFF)

NAME/TITLE	NO.	METHOD OF COST COMPUTATION	IMLS	COST SHARE	TOTAL
See attachment	( )		0	33,362	33,362
	( )				
	( )				
	( )				
		TOTAL SALARIES AND WAGES	$ 0	$33,362	$33,362

SALARIES AND WAGES (TEMPORARY STAFF HIRED FOR PROJECT)

NAME/TITLE	NO.	METHOD OF COST COMPUTATION	IMLS	COST SHARE	TOTAL
	(1)	100% of 30,000/year	30,000	0	30,000
	( )				
	( )				
	( )				
		TOTAL SALARIES AND WAGES	$ 30,000	$0	$30,000

FRINGE BENEFITS

RATE		SALARY BASE	IMLS	COST SHARE	TOTAL
Staff	23 % *of* $	33,362	0	7,673	7,673
Fellow	23 % *of* $	30,000	6,900	0	6,900
	% *of* $				
		TOTAL FRINGE BENEFITS	$ 6,900	$7,673	$14,573

CONSULTANT FEES

NAME/TYPE OF CONSULTANT	RATE OF COMPENSATION (DAILY OR HOURLY)	NO. OF DAYS (OR HOURS) ON PROJECT	IMLS	COST SHARE	TOTAL
	$800/day	2 days	0	1,600	1,600
	TOTAL CONSULTANT FEES		$0	$1,600	$1,600

TRAVEL

FROM/TO	NUMBER OF: PERSONS	DAYS	SUBSISTENCE COSTS	TRANSPORTATION COSTS	IMLS	COST SHARE	TOTAL
Ottowa/SF	(1)	(4)	770	1200	0	1,970	1,970
SF/Providence	(1)	(4)	600	500	0	1,100	1,100
	( )	( )					
	( )	( )					
			TOTAL TRAVEL COSTS		$ 0	$3,070	$3,070

Project Budget Form

SECTION 2: CONSERVATION DETAILED BUDGET CONTINUED

Year ☑1 ☐2 ☐3

MATERIALS, SUPPLIES AND EQUIPMENT

Item	Method of Cost Computation	IMLS	Cost Share	Total
See attachment		0	1,645	1,645
TOTAL COST OF MATERIALS, SUPPLIES, & EQUIPMENT		$ 0	$1,645	$1,645

SERVICES

Item	Method of Cost Computation	IMLS	Cost Share	Total
None				
	TOTAL SERVICES COSTS	$ 0	$0	$0

OTHER

Item	Method of Cost Computation	IMLS	Cost Share	Total
Crate shipping	Round trip shipment/1 crate	0	500	500
AIC conference fees	1 person @ $260 ea	0	260	260
	TOTAL OTHER COSTS	$ 0	$760	$760
	TOTAL DIRECT PROJECT COSTS	$ 36,900	$48,110	$85,010

INDIRECT COSTS

Check either item A or B and complete C. (See section on Indirect Costs, pages 3.6–3.7.)

Applicant organization is using:

☐ A. An indirect cost rate which does not exceed 15 percent of modified total direct costs charged to IMLS.

☐ B. Federally negotiated indirect cost rate (see pages 3.6–3.7).

_____ _____

Name of Federal Agency Expiration Date of Agreement

Rate base amount

_____ % of $ _____ = $ _____

	IMLS	COST SHARE	TOTAL
C. TOTAL INDIRECT COSTS	$ 0	0	0

San Francisco Museum of Modern Art
Advanced Fellowship in the Conservation of Contemporary Art
Project Budget Form - Detailed Budget Attachment

SFMOMA

Year 1 (5/1/06 - 4/30/07)

Salaries and Wages (Permanent Staff)

Name/Title	No.	Method of Cost Computation	IMLS	Match	Total
[redacted]t/Director of Collections and Conservation	1	10% of $89,474/yr	-	8,947	8,947
[redacted]o/Paintings Conservator	1	30% of $4,583/month x 9 months	-	12,375	12,375
[redacted]' Paintings Conservator	1	30% of $3,750/month x 3 months	-	3,375	3,375
[redacted]Photography Conservator	1	5% of $38,287/yr	-	1,914	1,914
[redacted]Objects Conservator	1	5% of $49,939/yr	-	2,497	2,497
[redacted]Johnson/Assistant Paper Conservator	1	5% of $34,680/yr	-	1,734	1,734
[redacted]Paintings Conservator	1	15% of $50/hr x 28 hrs/month x 12 months	-	2,520	2,520
		Total Salaries and Wages	$ -	$ 33,362	$ 33,362

Materials, Supplies and Equipment

Item	Base/Method of Cost Computation	IMLS	Match	Total
Syllabus for adhesives workshop	7 copies @ $10 ea	-	70	70
Photography	35 mm slide film	-	175	175
	Black and white prints	-	175	175
	X-ray	-	50	50
	Digital output	-	50	50
Art supplies	Treatment materials (paints, adhesives)	-	250	250
	Tools	-	225	225
	Brushes	-	75	75
	Chemicals and solvents	-	125	125
Books		-	150	150
Respirator		-	200	200
Office supplies		-	100	100
	Total Materials, Supplies and Equipment	$ -	$ 1,645	$ 1,645

Project Budget Form

SECTION 2: CONSERVATION DETAILED BUDGET

Year ☐1 ☑2 ☐3 – Budget Period from 5 /1 /2007 **to** 10 /31 /2007

Name of Applicant Organization **San Francisco Museum of Modern Art**

IMPORTANT! READ INSTRUCTIONS ON PAGES 3.5–3.7 BEFORE PROCEEDING.

SALARIES AND WAGES (PERMANENT STAFF)

NAME/TITLE	NO.	METHOD OF COST COMPUTATION	IMLS	COST SHARE	TOTAL
See attachment	( )		0	17,374	17,374
	( )				
	( )				
	( )				
		TOTAL SALARIES AND WAGES	$ 0	$17,374	$17,374

SALARIES AND WAGES (TEMPORARY STAFF HIRED FOR PROJECT)

NAME/TITLE	NO.	METHOD OF COST COMPUTATION	IMLS	COST SHARE	TOTAL
	(1)	50% of $30,000/yr	15,000	0	15,000
	( )				
	( )				
	( )				
		TOTAL SALARIES AND WAGES	$ 15,000	$0	$15,000

FRINGE BENEFITS

RATE			SALARY BASE	IMLS	COST SHARE	TOTAL
Staff	23 %	*of* $	17,374	0	3,996	3,996
Fellow	23 %	*of* $	15,000	3,100	350	3,450
	%	*of* $				
			TOTAL FRINGE BENEFITS	$ 3,100	$4,346	$7,446

CONSULTANT FEES

NAME/TYPE OF CONSULTANT	RATE OF COMPENSATION (DAILY OR HOURLY)	NO. OF DAYS (OR HOURS) ON PROJECT	IMLS	COST SHARE	TOTAL
None			0	0	0
		TOTAL CONSULTANT FEES	$0	$0	$0

TRAVEL

FROM/TO	NUMBER OF: PERSONS	DAYS	SUBSISTENCE COSTS	TRANSPORTATION COSTS	IMLS	COST SHARE	TOTAL
SF/Denver	(1)	(2)	300	400	0	700	700
	( )	( )					
	( )	( )					
	( )	( )					
			TOTAL TRAVEL COSTS		$ 0	$700	$700

Project Budget Form

SECTION 2: CONSERVATION DETAILED BUDGET CONTINUED

Year ☐1 ☑2 ☐3

MATERIALS, SUPPLIES AND EQUIPMENT

Item	Method of Cost Computation	IMLS	Cost Share	Total
See attachment		0	1,380	1,380
TOTAL COST OF MATERIALS, SUPPLIES, & EQUIPMENT		$ 0	$1,380	$1,380

SERVICES

Item	Method of Cost Computation	IMLS	Cost Share	Total
None		0	0	0
	TOTAL SERVICES COSTS	$ 0	$0	$0

OTHER

Item	Method of Cost Computation	IMLS	Cost Share	Total
WAAC conference	1 person @ $90 ea	0	90	90
	TOTAL OTHER COSTS	$ 0	$90	$90
	TOTAL DIRECT PROJECT COSTS	$ 18,100	$23,890	$41,990

INDIRECT COSTS

Check either item A or B and complete C. (See section on Indirect Costs, pages 3.6–3.7.)

Applicant organization is using:

☐ A. An indirect cost rate which does not exceed 15 percent of modified total direct costs charged to IMLS.

☐ B. Federally negotiated indirect cost rate (see pages 3.6–3.7).

_____ _____

Name of Federal Agency Expiration Date of Agreement

Rate base amount

_____ % of $ _____ = $ _____

	IMLS	Cost Share	Total
C. TOTAL INDIRECT COSTS	$ 0	0	0

San Francisco Museum of Modern Art
Advanced Fellowship in the Conservation of Contemporary Art
Project Budget Form - Detailed Budget Attachment

SFMOMA

Year 2 (5/1/07 - 10/31/07)

Salaries and Wages (Permanent Staff)

Name/Title	No.	Method of Cost Computation	IMLS	Match	Total
[redacted]/Director of Collections and Conservation	1	10% of $91,263/yr x 6 months	-	4,563	4,563
[redacted]o/Paintings Conservator	1	30% of $56,100/yr x 6 months	-	8,415	8,415
[redacted]/Photography Conservator	1	5% of $39,053/yr x 6 months	-	977	977
[redacted]/Objects Conservator	1	5% of $50,938/yr x 6 months	-	1,274	1,274
[redacted] Johnson/Assistant Paper Conservator	1	5% of $35,374/yr x 6 months	-	885	885
[redacted]/Paintings Conservator	1	15% of $50/hr x 28 hrs/month x 6 months	-	1,260	1,260
		Total Salaries and Wages	$ -	$ 17,374	$ 17,374

Materials, Supplies and Equipment

Item	Base/Method of Cost Computation	IMLS	Match	Total
Photography	35 mm slide film	-	175	175
	Black and white prints	-	175	175
	X-ray	-	50	50
	Digital output	-	50	50
Art supplies	Treatment materials (paints, adhesives, etc.)	-	255	255
	Tools	-	225	225
	Brushes	-	75	75
	Chemicals and solvents	-	125	125
Books		-	150	150
Office supplies		-	100	100
	Total Materials, Supplies and Equipment	$ -	$ 1,380	$ 1,380

1. What is the design of the project?

The Barnes Foundation is requesting support for the conservation treatment of ten (10) Asian paintings, which have been identified as in critical need of conservation treatment after completion and evaluation of general and item-specific surveys of the entire Barnes Foundation collection during 2001 through 2005.

The proposed conservation treatment, deemed mandatory for the preservation of these works of art, is also part of the work being done across the collection to prepare objects for the relocation of the Barnes Foundation gallery collection to a new facility in Center City Philadelphia. As early as 1984, during an earlier general conservation assessment of the collection, Marilyn Weidner noted the need for conservation treatment of the Foundation's Asian paintings.

The selection criteria for this group of ten Asian paintings were: (1) severity of the condition problems and high priority as identified by the conservator during his examination of the paintings, and (2) curatorial importance of the work of art within the collection of Asian paintings.

The treatment of the paintings will take place in Washington DC at Nishio Conservation Studio, which specializes in the conservation treatment of Asian paintings. The work is proposed as a one-year project. The lead conservator for the project will be Yoshiyuki Nishio, director of Nishio Conservation Studio. Mr. Nishio will also supervise the treatment work of conservators Kyoichi Itoh and Keiko Takai. Consulting Curator Dr. Thomas Lawton, director emeritus of the Freer Gallery of Art and Arthur M. Sackler Gallery, Smithsonian Institution will answer questions regarding treatment options during the treatment process.

Foundation staff who will work on this project include: Conservator Barbara Buckley, who will manage the project; the Art Handler, who will assist with the handling and packing of the works; the Conservation Assistant, who will manage the conservation documentation and digital images; and the Registrar, who will manage the transportation and insurance of the artworks.

Atelier Art Services, a Philadelphia-based transportation and art handling firm, will construct crates and transport the paintings to and from Washington. The ten works will be packed by the Foundation Art Handler under the supervision of the Conservator and with assistance from Atelier. The paintings will be packed in foam-core boxes within crates, and they will be sent to Nishio Conservation Studio in one group.

The paintings are in extremely poor condition both structurally and aesthetically. (See condition reports and photo-documentation of existing conditions.) The structural and aesthetic repairs will significantly improve their appearance and long-term stability. The paintings were previously mounted on poor quality mat board, which has caused foxing, discoloration, staining, and, in some cases, distortion of the silk supports. This distortion has resulted in tears and losses to the silk. The pigment layers have been abraded during previous treatments and flaking and losses have been noted. Previous retouching is of poor craftsmanship and is often mismatched. The proposed conservation treatment will include cleaning, removal of old linings, relining and remounting on archival quality boards, compensating for loss areas in the support and paint layers with reversible materials, and reframing with existing frames using spacers and ultraviolet-filtering anti-reflective glazing.

Schedule of key dates:

June 2006: Press release to announce award; construct crates for shipping; prepare educational signage for Gallery to explain removal and conservation treatment; deinstall, pack, and ship paintings to Nishio Conservation Studio

July 2006–April 2007: Re-examination, documentation, and conservation treatment by Nishio Conservation Studio; two site visits by Foundation Conservator and Consulting Curator during treatment process; Foundation staff and docents given updates regarding treatment process; after treatment photography;

rehousing of paintings; pack, return, and reinstall paintings in Foundation galleries; develop and post article on Barnes Foundation Web site to discuss project
May 2007: Complete all documentation reports; file all conservation reports and photography; ensure that all digitized documentation has been attached to collections database; prepare newsletter article; submit final report to IMLS

2. What are the proposed conservation methods and why are they conservationally sound?

Condition reports and treatment proposals with photo-documentation for the ten works of art were prepared by Nishio Conservation Studio in May 2004 as part of the item-specific survey of the Asian painting collection. The reports and digital images are included in the supporting documents. (See treatment proposals for specifics of treatment and materials for each painting.)

Condition priorities were rated on a five-point scale (with 1 needing no treatment and 5 urgently needing treatment). The scale was broken into three categories with individual ratings for structural security, aesthetic treatment, and overall need for treatment. The selection of the ten paintings took into account the conservator's treatment scale as well as the curatorial importance of the works of art within the collection.

Traditional Asian techniques and craftsmanship will be used for the treatment of the paintings. The treatment for the paintings include cleaning, removal of old linings and acidic mounting boards, consolidation of fragile paint layers, mending tears, filling loss areas in the support, lining, inpainting, and remounting. Materials such as paper imported from Japan, wheat starch paste, acid-free honeycomb panels, and watercolor will be used; all materials to be used for the treatment are proven to be reliable and conservationally sound. Inpainting and fills will be minimal and reversible. As part of this project, acidic materials used in existing housings will be replaced with acid-free materials, and spacers will be added to frames to keep the paintings from touching the glazing. The paintings will be remounted and reframed in their original frames so that they will remain in appearance as installed by Dr. Barnes. The Charter for the Foundation requires that the Gallery collection remains on permanent view and installed as it was left by Dr. Barnes at the time of his death.

Because the art objects in the Foundation's Gallery are on permanent display, precautions have been taken in regard to lighting. The windows in the exhibition galleries are filtered for ultraviolet light, and lighting is monitored and maintained at 5–10 foot-candles with less than 50 microwatts per lumen. In addition, preventive action is being taken at the object level; therefore, Tru-Vue® Optium Museum Acrylic™ was chosen as the glazing material for reframing as it filters 98% of the incident ultraviolet light.

The Foundation Conservator and Consulting Curator Dr. Thomas Lawton will maintain communication with Nishio Conservation Studio to monitor and discuss the progress of the treatments and treatment options. The Conservator will be in contact via telephone with Nishio Conservation Studio and will visit the studio twice during the project year. Dr. Lawton will be available by telephone and will also be available to visit the studio for consultation during the project; his visits will be coordinated with the visits of the Foundation Conservator.

The treated works of art will be returned to a stable and monitored environment. The Gallery is fully climate-controlled for temperature and humidity, and filtered for gaseous and particulate pollutants. The environment is monitored using hardwired electronic sensors, portable recording hygrothermographs, and portable dataloggers that record lighting conditions (UV content and light levels), temperature, and relative humidity. The Conservator works closely with the facility and security staff to ensure that the objects are maintained in a safe and stable environment.

Nishio Conservation Studio will provide both written and photographic documentation of the treatment according to the American Institute for Conservation's Code of Ethics and Guidelines for Practice.. This documentation will be attached to the Foundation's collections management database, The Museum System (TMS), and maintained in hardcopy files. The Foundation's Conservation Assistant will

scan 35mm slides of the conservation treatment, house black-and-white photography, and file conservation documentation. The Registrar will attach digital documentation and reports to the collections management database.

3. What is the object(s), historic structure(s), or specimen(s) that is the focus of this project?

The objects that will receive conservation treatment during this project are ten (10) paintings from China, Japan, and Korea, dating from the fourteenth century to the nineteenth century. The selection of these works has been based on both their urgent conservation needs and their artistic and historical significance. The Asian painting collection, although totaling only twenty-one works, is integral to the Barnes Foundation collection, as these works are essential elements within the permanent Gallery ensembles, which will be maintained when the collection moves to Philadelphia. Three of the paintings (BF80, BF81, and BF86) were purchased by Barnes in 1924 from the Parisian art dealer, Paul Guillaume, from whom Barnes also acquired most of his African art collection, as well as a large number of paintings by Matisse, Renoir, Picasso, and other modern masters. The remaining seven Asian paintings were purchased by Barnes in 1931 from Yamanaka and Company in London.

Renowned for its post-impressionist and early modern paintings, the Foundation was established and still functions as an educational institution. The collection of Asian paintings, as well as African sculpture, Greek and Roman antiquities, early American decorative arts, and works from a broad spectrum of cultures and time periods, provides context for the study of art, aesthetics, and traditions in art. Integrated into the Gallery rooms with nineteenth- and twentieth-century Western paintings, Old Master paintings, decorative arts objects, and other artifacts, the Asian paintings are important components of complex artistic ensembles. As consulting curator Dr. Thomas Lawton has explained "... the Asian antiquities in Barnes' collection, like those from Africa, provided Barnes' students with tangible comparisons when studying the paintings and sculpture from their own culture, thereby enabling them better to appreciate and to recognize the aesthetic nature of all humankind."

Four of the paintings to be conserved (BF80, BF81, BF86, and BF1087) were reproduced in Barnes's books *The Art in Painting* (1925) and *The Art of Henri Matisse* (1933). In the latter publication Barnes identified the many common elements of Asian painting and the work of Matisse, including (1) preponderant decorative interest, (2) patchwork type of color composition, (3) sacrifice of realism to decoration, (4) blending all elements of the picture into a single, all-inclusive decorative surface, and (5) general accentuation of linear drawing to yield patterns. Barnes maintained a lifelong interest in Asian art and in 1943, in the midst of World War II, he organized the exhibition "Ancient Chinese and Modern European Paintings" at the Bignou Gallery in New York. In the introductory catalogue essay, he affirmed his thesis regarding the essential commonality of Asian and European art and the humanity of all peoples. As he explained, "If we can really grasp, with our imagination and our feelings, the fact that painters who have been dead a thousand years looked upon the same world that we see, were moved by it in the same ways and sought to do the same thing with it that we do, then perhaps we may realize our kinship in purpose and aspiration with their descendants who are striving and suffering today."

The ten paintings to be conserved are the most historic works in the Asian painting collection and include a variety of subject matter and formal techniques. They include:

1. Chinese, *Portrait of a Woman*, 17th–18th century, ink and pigments on silk, BF80

2. Chinese, *Figures and Horses in Landscape*, 15th century, ink and pigments on silk, BF81

3. Chinese, *Seated Man (Buddhist Teacher)*, 14th–15th century, ink and pigments on silk, BF86

4. Japanese, *Portrait of Ono no do fu Composing a Poem*, 19th century, ink, pigments, and gold on paper and silk, BF1080

5. Korean, *Untitled (Old Gentleman and Tiger)*, 16th century, ink and pigments on coarsely woven fabric, BF1081

6. Chinese, after Qiu Ying (c. 1492–1552), *Untitled (Women Silk Workers)*, 17th–18th century, ink and pigment on silk, BF1082

7. Chinese, *Untitled (Women Doing Needlework)*, late 16th–17th century, ink and pigments on silk, BF1083

8. Chinese, *Untitled (Children at Play)*, late 19th century, ink and pigments on silk, BF1085

9. Chinese, *Interior Scene*, late 18th or 19th century, ink and pigments on silk, BF1087

10. Korean, *Untitled (Female Immortal Gathering Herbs)*, 17th century, ink and pigments on silk, BF1088

The Asian paintings in the Foundation were originally conceived and would have been viewed as hanging scrolls, handscrolls, or album leaves. Since the time they were acquired by Barnes, they have all been mounted on poor quality boards and framed with glass. The frames will be preserved and the paintings will be remounted and framed according to Dr. Barnes's aesthetic intention for these works within the collection. The conservation treatment of this group of paintings will allow for improved visual appreciation of the paintings. Distortions of the supports, tears, discoloration and staining created from grime, foxing, and possible inactive mold growth prevent proper visual assessment and comparison of the artwork within the context of the Gallery installations. In addition to providing increased ultraviolet protection, the new anti-reflective glazing material will allow for greatly enhanced viewing of the objects by removing glare and providing visual clarity.

4. How does the project relate to your museum's ongoing conservation activities?

The Collections Assessment Project is the first-ever comprehensive inventory and assessment of The Barnes Foundation's collections, which include over 9,000 works of art and over 2,000 linear feet of archival documents. The Project entails curatorial evaluation of all parts of the collection, conservation assessment of each individual work of art, photographic documentation in both digital and analogue format, computerization of all collections information, and the preservation and processing of the vast archival holdings. As part of this Project, thirty-nine internationally recognized curators and scholars have visited the Foundation to evaluate the full range of artworks in the collection. These scholars have produced twenty-seven overview papers and provided individual object assessments for more than 4,000 works of art.

Conservation work completed as part of the Collections Assessment Project has included general conservation surveys to assess environmental conditions in exhibition and storage areas, and item-specific conservation surveys for all 9,000 objects in the Foundation's collection, including works of art on paper, paintings, sculpture, furniture, textiles, frames, and decorative and functional ceramic, metal, and wooden artifacts. Additionally, the Foundation has also completed mold and pest remediation projects at Ker-Feal (the country estate of Dr. and Mrs. Barnes), installed stand-alone HVAC units and storage furniture for the archives storage areas, and replaced recalled sprinkler heads in the Gallery.

The Barnes Foundation received a conservation project grant from IMLS in 2002 to rehouse and treat a portion of its archival photographic collection, including the glass plate negatives and lantern slides. This project was successfully completed in 2003 and a report was submitted to the IMLS.

The Conservator works in close cooperation with the Director of Facilities to monitor and maintain stable conditions in the Gallery through preventive conservation activities. Art handling safety and security procedures are in place; routine monitoring of the HVAC systems is carried out; integrated pest management has been established; and reviews and improvements to housekeeping routines have been made. With a full-time Conservator on staff, the Barnes Foundation is aware that the collections are at the heart of its mission and their long-term safety and care are a priority.

The proposed one-year project will provide conservation treatment to the ten Asian paintings in the collection that have been prioritized as most urgent and critical. This project will build upon the work already accomplished through the Collections Assessment Project, and the treatment of these works will follow long-range conservation plans and address the primary focus of the Foundation, which is the relocation of the Gallery collection to a new facility in Philadelphia within five to seven years. The treatment of other works in the collection will be prioritized after stabilization of the works identified as critical, such as the Asian paintings, and as funding becomes available.

5. What are the anticipated benefits of the project?

The anticipated benefits of the project are twofold. The treatment will stabilize the paintings for their long-term preservation by removing mold, mending tears, stabilizing supports, rehousing using high quality materials, and providing additional UV protection. It will also enhance public and educational access to these works of art by returning the paintings to exhibition in an aesthetically and structurally improved condition.

Those who will benefit from this project include the over 62,000 visitors to the Barnes Foundation annually, the adult and school-age students who participate in the classes held at the Foundation, and researchers and scholars. These works will also be preserved for future audiences. It is projected that in a new facility public visitation will increase to over 220,000 visitors and students each year.

The project will give the Foundation an opportunity to educate its audience about the need for conservation and how it applies specifically to the Barnes Foundation. The removal of these objects from permanent display in the Gallery for conservation treatment will provide an opportunity to explain the importance of conservation, promote the support of IMLS, and encourage visitors to donate in support of the ongoing conservation activities at the Foundation.

Information about the project and its success will be published in the Foundation's newsletter and on its Web site. The Barnes Foundation will provide information in the form of press releases regarding any award from IMLS. The Conservator, who presents regular lectures regarding conservation work to Foundation staff and docents, will inform students and visitors of the project. Signage in the Gallery will be prepared to inform visitors and students about conservation activities.

6. How will the applicant ensure that ongoing museum functions are not inhibited by these project activities?

Because the conservation treatment for this project will occur off-site, the Conservator and her staff will be able to continue with ongoing documentation and remedial and preventive conservation projects without disruption. The Conservator will provide updates on the project to the education department teachers and docents so that they will be able to keep students and visitors apprised of the work. The project activities that will be conducted by the Foundation staff fall within the range of their normal duties.

The Conservator and her staff will prepare signage to be exhibited where the paintings will be removed from display; the signage will discuss the removal of the works from exhibition and the conservation treatment, as well as promote the support of the IMLS.

7. How does the project budget support the project goals and objectives?

The project budget is primarily for the costs associated with the treatment of the ten selected paintings. The costs of treatment were determined from on-site examination and documentation in May 2004. Additional costs for the project include the costs associated with packing and shipping the paintings to and from Nishio Conservation Studio in Washington DC, as well as travel costs for the Conservator and the Consulting Curator to visit Nishio Conservation Studio twice during the year-long project. The project budget also includes costs related to the staff time needed for the project, as well as related administrative expenses.

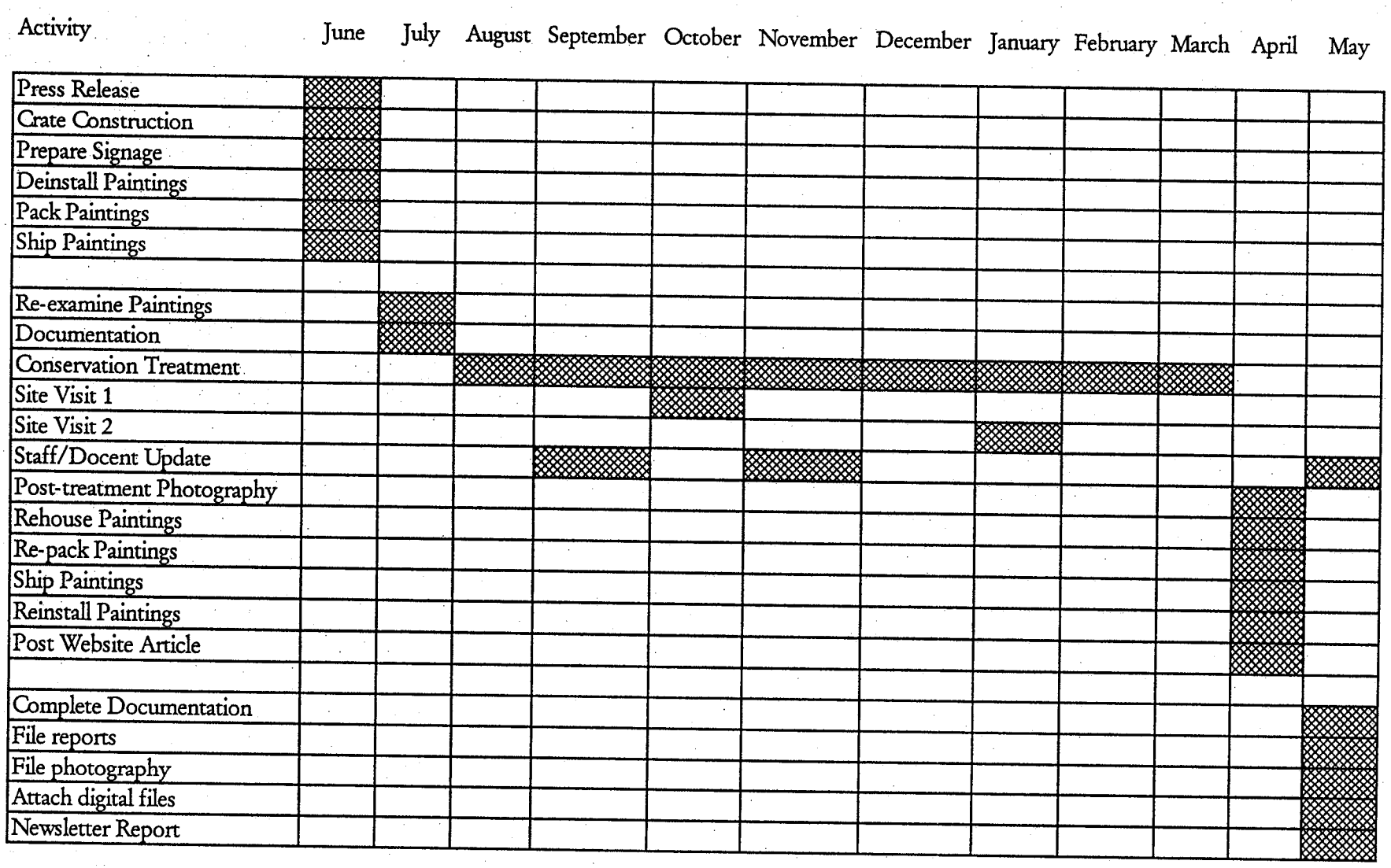
8. What are the qualifications and responsibilities of the project personnel?

Barbara Buckley, Conservator, will oversee and manage the project. As the Project Manager, Ms. Buckley will coordinate the on-site staff, act as liaison between Nishio Conservation Studio and Dr. Thomas Lawton, and manage the budget and reporting process. Ms. Buckley received an MA in art conservation from the Cooperstown Graduate Program, State University of New York at Oneonta in 1983. She also holds a BA in art history and a BA in studio art from the University of Delaware. She has worked on contract with the Foundation since 1992 and beginning in 2002, was hired as full-time Conservator for the Foundation. She has coordinated a collections survey of all materials by a team of sixteen conservators since 2001. In addition to the conservation surveys, she has coordinated several major preventive and remedial conservation projects at the Foundation. The Conservation department has been responsible for photo-documentation of the collection objects; the staff has also actively participated in the creation of documentation and data standards for the collections management database. Ms. Buckley has supervised summer graduate conservation interns at the Foundation for the past four years in preventive conservation projects. She is a Professional Associate of the American Institute for Conservation (AIC), and maintains memberships in the International Institute for Conservation (IIC) and the American Association of Museums (AAM).

Yoshiyuki Nishio is Director of Nishio Conservation Studio and will be the lead conservator on the project. He received his MA and Certificate in conservation in 1978 from the Cooperstown Graduate Program. Following a period of training in traditional scroll mounting techniques in Tokyo and Kyoto, he joined the Freer Gallery of Art conservation staff from 1984 to 1990. In 1985, he received a Smithsonian Award in recognition of his work. He was Associate Conservator at the Museum of Fine Arts, Boston, from 1990 to 1994. He is a consecutive visiting lecturer at both the New York University Conservation Center and the State University College at Buffalo graduate programs in art conservation. Mr. Nishio is a Professional Associate of the American Institute for Conservation (AIC), a member of the International Institute for Conservation (IIC) and the Japan Society for Cultural Property, as well as the author of professional articles on Asian painting conservation and care.

Dr. Thomas Lawton will be the consulting curator. From his first position as Advisor to the National Palace Museum in Taiwan in 1965 to his retirement and appointment as Director Emeritus of the Freer Gallery of Art and Arthur M. Sackler Gallery, Dr. Lawton has focused his career on the art of Asia, specifically China. The author of numerous books, articles and essays on the art of China, Dr. Lawton has reviewed the collection at the Barnes Foundation and recommended Yoshi Nishio as the conservator. During the project, Dr. Lawton will consult on the process from a curatorial prospective.

Barnes Foundation
Conservation Treatment
Asian Paintings
Schedule of Activities



Project Budget Form

SECTION 1: SUMMARY BUDGET, CPS AND EDUCATION COMPONENTS

Name of Applicant Organization **Barnes Foundation**

IMPORTANT! READ INSTRUCTIONS ON PAGES 3.5–3.7 BEFORE PROCEEDING.

DIRECT COSTS

	IMLS	Cost Share	Total
SALARIES & WAGES		6,348	6,348
FRINGE BENEFITS		1,777	1,777
CONSULTANT FEES	54,000	33,600	87,600
TRAVEL		564	564
MATERIALS, SUPPLIES & EQUIPMENT			
SERVICES		6,750	6,750
OTHER		3,200	3,200
TOTAL DIRECT COSTS	$ 54,000	$ 52,239	$ 106,239
INDIRECT COSTS	$	$ 2,517	$ 2,517
		TOTAL PROJECT COSTS	$ 108,756

AMOUNT OF COST SHARE $ 54,757

AMOUNT OF IN-KIND CONTRIBUTIONS $

TOTAL AMOUNT OF COST SHARE (CASH & IN-KIND CONTRIBUTIONS) $ 54,757

AMOUNT REQUESTED FROM IMLS, INCLUDING INDIRECT COSTS $54,000

PERCENTAGE OF TOTAL PROJECT COSTS REQUESTED FROM IMLS 49.6 %
(MAY NOT EXCEED 50%)

Have you received or requested funds for any of these project activities from another federal agency?
(Please check one) ☐ Yes ☑ No

If yes, name of agency _____

Request/Award amount _____

Project Budget Form

SECTION 2: CONSERVATION DETAILED BUDGET

Year ☑1 ☐2 ☐3 – Budget Period from 06 /01 /06 **to** 05 /31 /07

Name of Applicant Organization **Barnes Foundation**

IMPORTANT! READ INSTRUCTIONS ON PAGES 3.5–3.7 BEFORE PROCEEDING.

SALARIES AND WAGES (PERMANENT STAFF)

NAME/TITLE	No.	METHOD OF COST COMPUTATION	IMLS	COST SHARE	TOTAL
[redacted]	(1)	80 hours@ $39.62/hr		3,169	3,169
	(1)	80 hours@ $20.55/hr		1,644	1,644
	(1)	80 hours@ $14.86/hr		1,188	1,188
	(1)	24 hours@ $14.42/hr		346	346
		TOTAL SALARIES AND WAGES	$	6,348	6,348

SALARIES AND WAGES (TEMPORARY STAFF HIRED FOR PROJECT)

NAME/TITLE	No.	METHOD OF COST COMPUTATION	IMLS	COST SHARE	TOTAL
	( )				
	( )				
	( )				
	( )				
		TOTAL SALARIES AND WAGES	$		

FRINGE BENEFITS

RATE		SALARY BASE	IMLS	COST SHARE	TOTAL
28	% of $	6,348		1,777	1,777
	% of $				
	% of $				
		TOTAL FRINGE BENEFITS	$	1,777	1,777

CONSULTANT FEES

NAME/TYPE OF CONSULTANT	RATE OF COMPENSATION (DAILY OR HOURLY)	No. OF DAYS (OR HOURS) ON PROJECT	IMLS	COST SHARE	TOTAL
[redacted]	various	various	54,000	33,600	87,600
	in-kind	various		0	0
	TOTAL CONSULTANT FEES		$ 54,000	33,600	87,600

TRAVEL

FROM/TO	NUMBER OF: PERSONS	DAYS	SUBSISTENCE COSTS	TRANSPORTATION COSTS	IMLS	COST SHARE	TOTAL
RT Phila/DC	(1)	(2)		264		264	264
Various	(2)	( )		300		300	300
	( )	( )					
	( )	( )					
			TOTAL TRAVEL COSTS		$	564	564

Project Budget Form

SECTION 2: CONSERVATION DETAILED BUDGET CONTINUED

Year ☑1 ☐2 ☐3

MATERIALS, SUPPLIES AND EQUIPMENT

ITEM	METHOD OF COST COMPUTATION	IMLS	COST SHARE	TOTAL
TOTAL COST OF MATERIALS, SUPPLIES, & EQUIPMENT		$		

SERVICES

ITEM	METHOD OF COST COMPUTATION	IMLS	COST SHARE	TOTAL
Atelier Art Services	Quote		6,750	6,750
	TOTAL SERVICES COSTS	$	6,750	6,750

OTHER

ITEM	METHOD OF COST COMPUTATION	IMLS	COST SHARE	TOTAL
Signage	Estimate - Kinkos		200	200
Insurance	Estimate		3,000	3,000
	TOTAL OTHER COSTS	$	3,200	3,200
	TOTAL DIRECT PROJECT COSTS	$ 54,000	52,239	106,239

INDIRECT COSTS

Check either item A or B and complete C. (See section on Indirect Costs, pages 3.6–3.7.)

Applicant organization is using:

☑ A. An indirect cost rate which does not exceed 15 percent of modified total direct costs charged to IMLS.

☐ B. Federally negotiated indirect cost rate (see pages 3.6–3.7).

Name of Federal Agency _____ Expiration Date of Agreement _____

Rate base amount 11.5 % of $ 21,889 = $ 2,517

	IMLS	COST SHARE	TOTAL
C. TOTAL INDIRECT COSTS	$	2,517	2,517

1. What is the design of the project?

We seek IMLS funds to advance the comprehensive conservation/restoration of Mrs. Mills's Boudoir at Staatsburgh State Historic Site. Seven pieces of gilded, upholstered furniture, 6 paintings with their gilded frames, and 2 frames (whose paintings were previously conserved) will be conserved as part of the restoration of this important room. IMLS funds will be used to hire conservation assistants to work with the NYS Bureau of Historic Sites (BHS) Frame & Gilded Objects and Textile & Upholstery Conservators. To match this support, those conservators will also work on these pieces; in addition, the BHS Furniture Conservator will address the furniture's structural conservation needs and the BHS Paintings Conservation staff will treat the paintings. (See Appendix 7 for condition reports and treatment proposals.)

Following the successful restoration of Mrs. Mills's bedroom (2001-03), Staatsburgh CAP-IT (see question 3 for details of the CAP-IT) determined that conservation treatments at the site should be done room-by-room. Based on the significance of the space and condition of the collections, CAP-IT determined that the room next most in need of conservation intervention is the Boudoir. This room is an important part of the statement of the house, a statement that cannot currently be seen or understood by visitors because of the extremely poor condition of the room envelope and many of the collections. Site, regional, and BHS staff have committed to a multi-faceted restoration of this room during the next three years. The BHS Architectural Conservator and Frame Conservator are continuing research and analysis of the room's painted and gilded wall finishes for a fall meeting to decide on treatment and funding approaches for the room envelope. Conservation work has begun or is scheduled to occur on the rug, the 20 decorative art objects (needing minor treatments), and the 4 non-gilded furniture pieces. This work can be accomplished with existing resources (staff time). Because the poor condition of the gilded frames and of both the upholstery and gilded surfaces on the furniture, the treatment time is extensive, making it necessary to seek outside funding for contract conservation assistants.

The proposed schedule for the project is as follows:

1. Pack and transport gilded furniture, frames and paintings to labs.	Curator, Textile Conservator, Gilded Objects Conservator, Collections Management Assistant*	July 2006
2. Photograph all pieces before treatment. (Note that the paintings will be photographed in the frame, then de-framed, and the painting and frame photographed separately.)	Photographer, Textile Conservator, Gilded Objects Conservator, Associate Paintings Conservator*	July - August 2006
3. Conserve frames, paintings, and gilded furniture as described in treatment proposals	Paintings, Gilded Objects, Furniture, Textile Conservators; Gilded Objects & Textile Conservation Assistants*	September 2006 – March 2008
4. Photograph all pieces after treatment. Complete written documentation	Paintings, Gilded Objects, Furniture, Textile Conservators; Gilded Objects & Textile Conservation Assistants; Photographer*	April - May 2008
5. Pack and return pieces to Staatsburgh; install in Boudoir.	Curator, Textile Conservator, Gilded Objects Conservator and Assistant, Collections Management Assistant*	June 2008

*Please see Budget Justification for how many hours each person will spend on this project.

The project is spread over two years to allow BHS conservators to fulfill their obligations for this project while continuing their work with the other state historic sites. (For more details, see Question 6.) The work of all project staff and IMLS-funded assistants will be spread evenly over the two-year period, except for the radiography of the paintings, which will all be done in the first year. Conservation of the Boudoir's interior finishes will also be accomplished in the two-year period, using a combination of state, Friends of Mills Mansion (Staatsburgh), and foundation funding.

The most important products of this project will be the conserved objects, which will be re-displayed in their historic location, the Boudoir at Staatsburgh. (For discussion of the significance of these objects, see Question 3; for discussion of other products, see Question 5.)

All work will be done at Peebles Island Resource Center (PIRC), which has fully-equipped and environmentally stable conservation laboratories. The pieces will be transported about 70 miles by the BHS conservators, who are experienced with moving objects between PIRC and the sites. A fleet of vehicles, modified to facilitate collections transport, is available for such use.

2a . What are the proposed conservation methods and why are they conservationally sound ?

The treatments for the furniture, frames, and paintings of the Boudoir will follow currently accepted conservation methods. The conservators have worked on similar collections from Staatsburgh, so they understand and can anticipate how these pieces will act during treatment. As is standard practice at PIRC, all documentation and treatments will be done in accordance with the AIC Code of Ethics and Guidelines for Practice. The order of treatment on the upholstered furniture is arranged so that the most fragile parts (i.e. flaking gesso, shattered silk, and sagging springs) are treated first.

The gilded frames and furniture will be treated with standard, or traditional, gilding conservation methods, as these have proved successful over many years. The flaking gesso will be consolidated with dilute rabbit skin glue first, to prevent further losses during treatment. Ultraviolet fluorescence microscopy of cross sections will be used to identify finish layers before treatment and to verify that the cleaning method will remove soot and embedded dust without disturbing any existing toning. Based on experience with other gilded pieces from Staatsburgh SHS, it is likely that emulsions using mineral spirits, water, and other solvents will prove effective and safe for removing the extensive surface grime. Acryloid B-72 will be applied to areas of original gilding surrounding areas of loss as a barrier between the original and the replacement gesso. Gesso losses will be filled with gesso bound with traditional rabbit skin glue size and calcium carbonate. The filled areas will receive traditional bole mixed with dilute animal glue in colors to match the original bole. They will then be water-gilded, burnished, and toned to match the existing furniture or frame finish.

The upholstery on the furniture will be treated using non-intrusive techniques. The 2 arm chairs are upholstered in "half-over-the-rails" style (i.e. fixed upholstery with gilded wood showing around the upholstered sections). The 4 side chairs and the canapé are upholstered with loose (removable) cushions. These differing upholstery styles and the different types and condition of the fabrics require different treatment approaches. The arm chair springs, which are de-compressed and stressing both the frames and the upholstery, will be re-compressed *in situ* and supported from beneath. Because the fabric on these chairs is in extremely poor condition, it will be vacuumed and stabilized *in situ,* then covered with reproduction fabric. The reproduction fabric will be attached to the frame using "sewing strips," to avoid creating new tack holes. The fabric covering of the canapé cushions, also in extremely poor condition, will be vacuumed, stabilized *in situ,* and covered with a reproduction fabric. The side chairs' cushions, and their fabric covers, are in better condition. Surface soils will be removed by vacuuming. The cushions will then be covered with a sheer overlay fabric to stabilize the original fabric while leaving it visible.

Because **the paintings** were previously restored, radiography will be undertaken to determine whether there are major changes to the original compositions. Cross sections will be taken to

examine the paint structure and look for any evidence of original varnish. Polarized light microscopy will be used for pigment analysis, as this has helped determine the age of Staatsburgh's paintings. Based on the results of radiography and analysis, cleaning tests, and discussions with the curator, full details of treatment protocol will be determined. Experience with similar paintings from Staatsburgh suggests that treatments will include: removal of the extensive damaging and disfiguring surface grime, varnish, and overpaint; consolidation of flaking paint by flowing in an appropriate consolidant (Lascaux P-550 or dilute isinglas may be the consolidants of choice); filling of paint losses revealed during cleaning with a calcium carbonate based filler; inpainting with dry pigments in an appropriate resin; and applying a thin surface coating of a reversible varnish. (See Appendix 7, Condition Reports and Treatment Proposals, for full details.)

3. What is the object(s), historic structure(s) or specimen(s) that is the focus of this project?

The 15 objects - 7 pieces of gilded upholstered furniture, 6 paintings with their gilded frames, and 2 frames whose paintings were previously conserved -- are part of Staatsburgh's 10,000-object collection. The collection as a whole is significant because it is all original to the mansion, specifically chosen by the Millses; the architect, Stanford White; and the decorator, Jules Allard, as part of the 1895 creation of a Beaux-Arts country house. These 15 pieces form the core of the Boudoir's collection. The Boudoir was the room from which Mrs. Mills directed the operations of the house. It was meant to be a luxurious and elegant room, representing Mrs. Mills and her place in society. Accordingly, the room is paneled in Louis XV style, with the panels and ceiling lavishly ornamented with gilded stuccowork, and furnished with gilded furniture upholstered with elegant fabrics.

The Boudoir as a whole is an important Beaux-Arts interior. It has a strong resemblance to the Varengeville Room at the Metropolitan Museum of Art. Staatsburgh is the only Hudson Valley country house with 18th-century-French-style interiors, considered in the Gilded Age to be the latest in ultra-fashionable style. The retention and exhibition of the Boudoir furnishings in their original location (as documented by a 1938 inventory) should allow for a highly authentic presentation and interpretation of the Gilded Age lifestyle. Conservation of the Boudoir's gilded furniture, frames, and paintings will greatly enhance their appearance and visitors' impressions of the room, will help to advance the site's mission "to preserve the mansion, its collections, ... and interpret these collections and the history of the property and all those who lived and worked there to the broadest possible audience." The site's draw is indeed wide; a Virginia teacher plans to bring her 5th-grade gifted students to Staatsburgh as part of their study of the Gilded Age, and the house is cited in many significant publications on Stanford White, Beaux-Arts architecture, and the Gilded Age (for example: D.G. Lowe, *Stanford White and New York in the Gilded Age,* 1994).

4. How does the project relate to your museum's ongoing conservation activities?

Serious conservation and preservation activities at Staatsburgh SHS began in 1986. Since then, Staatsburgh SHS has made significant progress in the care of the house and its collections. This activity has included building preservation, preventive conservation, and conservation treatment, achieved through a collaboration of site, regional, and BHS staff. Since 1986, OPRHP has invested $4,000,000 in critical building stabilization and restoration projects. In the last 3 years, conservation staff have spent about 2500 hours working on Staatsburgh collections, and the Friends of Mills Mansion (Staatsburgh) have provided about $100,000 to support conservation projects.

The first preservation planning efforts at Staatsburgh included an existing conditions report on the building (1987), by Pokorny & Associates, and a two-day study session with invited textile conservator / curator colleagues to evaluate the textile needs of the house (1988). The study session provided important guidance for planning, as the participants emphasized the significance and fragility of the site's textile collections. They recommended that the site use reproduction fabrics in many room presentations so that the originals might be preserved.

The next significant step in preservation planning occurred in 1993/4, when a BHS collections conservator and an OPRHP architectural conservator conducted a General Conservation Survey of Mills Mansion, modeled on the national CAP format (See Appendix 3, Executive Summary). Following completion of the CAP report, the CAP Implementation Team (CAP-IT) was formed to review the CAP report and develop a Long-Range Conservation Plan (LRCP, Appendix 4) for the site. CAP-IT decided to use the recommendations of the CAP report as the basis for the LRCP. The team has met bi-monthly for 11 years to monitor, actively advocate, and, when appropriate, implement the CAP recommendations. CAP-IT reviews and updates the LRCP biennially.

In the CAP survey's Executive Summary, 7 areas were identified as threatening the preservation of Mills Mansion (Staatsburgh). The most pressing problem noted was the lack of an environmental management system, and this area was attacked first. In 1995-96, with IMLS support, Mills Mansion contracted with Landmark Facilities Group (LFG) for a comprehensive, year-long study of environmental conditions within the house, measuring temperature, humidity, and moisture content in most of the building's rooms. The monitoring continues to the present. In 1997, LFG completed an exhaustive report on the building's environmental conditions and made a series of recommendations. In 1998-2000, the site, again with IMLS support, carried out several of the LFG report's recommendations, including the insulation of the building's crawl spaces, cleaning residual coal soot from the mansion's ductwork, and installing interior storm windows and portable air conditioners in selected collections storage rooms. Environmental monitoring, with ACR dataloggers shows that these actions have significantly improved conditions in the building.

There has been progress on the remaining 6 areas cited in the CAP Executive Summary. Most notably, thanks to special state appropriations, restoration of Staatsburgh's south façade has been completed. Restoration of the west façade will begin this fall, as will a study of engineering needs for the east portico. Maintenance staffing has increased 150% since the CAP report, with positive results in the care of the mansion's building, grounds, and collections.

Substantive improvements have been made in storage of all collections. Site staff, assisted by interns, will continue improvements to textile and decorative arts storage during the next 2 winters. Within 5 years, the Regional Offices will move from the basement of the house to a nearby building. The site will use part of the basement space for collections storage, moving collections storage from the third floor to an area that has vastly better environmental conditions. The "basement" is partly on ground level, so the conditions are not those of a typical basement. (Significant building preservation, preventive conservation, and conservation treatment projects from 1984-2005 are described in Appendix 5.)

Day-to-day collections care -- housekeeping -- at Staatsburgh is carried out by the site housekeeper, who is supervised by the site curator. Both have received training from BHS conservators and alert them to any changes in condition of collections. Site and collections housekeeping follows a written plan developed as part of a BHS training program.

With preventive conservation measures in place and collections storage in good order, the site has turned its attention to conservation of its furnished rooms. Shortly after the 1988 textile study session, the site, using state and Friends funding, restored Mr. Mills's bedroom. Because it is a fairly small and simple room, it was chosen as a pilot project for the "total room" approach to conservation. Both the architectural elements and collections were conserved, allowing the room to be presented in its c.1895 appearance. Following the success of this approach, CAP-IT evaluated and prioritized the conservation needs of the other rooms. In 2001-03, Mrs. Mills's bedroom, a more significant and more complex room, whose room envelope and collections were in very poor condition, was successfully treated in the same manner.

Conservation/restoration of Mrs. Mills's Boudoir is our next priority because of the poor condition of the gilded wood and the upholstery fabrics. Collections in these conditions are not just a preservation risk (losses increasing in gesso / gilding and shattered silk) , but also an interpretive hazard. The house is all about Mrs. Mills, whose social aspirations exemplify the

Gilded Age, and her boudoir -- her base of operations -- superbly represents both her and what the Gilded Age is all about. That is, it should. Right now, the gilding is dirty and dull, and the luxurious furnishing fabrics look anything but. The room should reflect elegance and luxury, without which it is difficult to interpret the Gilded Age.

5. What are the anticipated benefits of this project?

As noted above, the primary benefit of this project will be the conserved furniture, frames, and paintings. These objects will be more stable and have an appropriate appearance for the Boudoir. Additionally, during the course of treatment, we expect to learn more about their construction and history. This knowledge will contribute to the understanding of Staatsburgh and of the collaboration between Stanford White (architect) and Jules Allard (decorator) in its design, as well as to the understanding of the Beaux Arts style and the era's collecting practices. We will disseminate this knowledge through ongoing guided tours and by publishing or presenting papers about what is learned. For example, following the completion of Mrs. Mills's bedroom, PIRC and Staatsburgh staff collaborated to present a symposium about the room's conservation issues and solutions. This symposium was given to Friends of Mills Mansion members, and later to local museum colleagues. A condensed version was presented to a wider museum audience at the 2004 AASLH meeting, where it generated significant interest and discussion. It is anticipated that the work on the Boudoir will generate a similar presentation.

6. How will the applicant ensure that ongoing museum operations are not inhibited by these project activities?

As almost all of the work in this project occurs at PIRC, disruption of daily operations at Staatsburgh will be minimal. Staatsburgh has developed a policy of keeping rooms under restoration open to the public, using posters and samples of reproduction materials near the entrance to the room and incorporating information about the restoration into the guided tours. The public response to seeing work in progress has been enthusiastic.

PIRC staff work according to a 6-month work plan, developed in December and June of each year. The amount of time required for this project will be significant for the Frames, Paintings, and Textile labs, but with support of IMLS-funded conservation assistants, it will not be out of line with what has been previously spent on large projects for Staatsburgh and other sites. The project has been spread over two years and IMLS funding is sought for conservation assistants so that the conservators can continue to respond to the needs of the other sites. Without IMLS funding, the Frame Conservator's work for the Boudoir would have to extend over 8 years.

7. How does the project budget support the project goals and objectives?

The largest part of the budget is the labor cost for conservation, which is based on the time estimates in the treatment proposals prepared by the conservators. All of the conservators based their estimates on similar work they have done for Staatsburgh and other sites. Costs for conservation materials are the second significant expense for this project. These costs were obtained from suppliers. Because of the relative proximity of Staatsburgh and PIRC, travel costs are limited to transportation (mileage).

8. What are the qualifications and responsibilities of the project personnel?

NYSOPRHP Project staff:

Furniture Conservator (1992 --); BA in Chemistry and Biology, Reed College; MA, Antioch University; Certificate of Mastery in Wooden Objects Conservation, Smithsonian Institution. He served a 4th-year internship at the Winterthur Museum. A Professional Associate of AIC, he will be responsible for treating the structure of the furniture and assisting with the upholstery conservation.

, **Associate Paintings Conservator** (1991 --); BA in European Arts, Hobart and William Smith College (NY); MA in Fine Art, specializing in the conservation of easel paintings, Newcastle Polytechnic (UK). In addition to her painting conservation responsibilities, she performs the radiography for all conservation labs. She will radiograph the paintings.

Photographer (1999 --). A professional photographer since 1981, he studied music and art at the State University of New York (SUNY), New Paltz and Oswego and worked previously for NYS Department of Environmental Conservation. He will photograph all objects before and after treatment.

, **Assistant Paintings Conservator** (2002 --); BS in Fine Arts, with a concentration in Museum Studies/Conservation, Springfield College (MA); Master of Art Conservation, Queen's University. She has held internships and fellowships at the Phillips Collection and the Canadian Conservation Institute, among others. She will, with conserve the paintings from the Boudoir.

Frames and Gilded Objects Conservator (1989 --); BFA in Painting, SUNY, New Paltz; MFA in Painting, Parsons School of Design. He studied frame conservation with Larry Price from 1987 to 1989 and has attended workshops, including Jonathan Thornton's "The Conservation of Picture Frames." He will supervise and work with him to conserve the gilded frames and furniture.

Textile and Upholstery Conservator (1986 --), & **Project Director**; BA in Art History, University of Pennsylvania; MA in Art History & Diploma in Conservation, Institute of Fine Arts, New York University. She has been involved with preservation planning at Staatsburgh since 1988 and is one of the CAP Report authors. She trained in upholstery conservation as an intern with Elizabeth Lahikainen. She is a Fellow of AIC. She will coordinate this grant, and, with conserve the upholstery.

Curator of Collections, Staatsburgh State Historic Site (2001 -); BA in History, Smith College; MA in History, Old Dominion University; MS in Education, SUNY, New Paltz. She oversees collections care activities, supervises the housekeeping program, and is responsible for the research and writing of the site's Historic Furnishing Report & Implementation Plan. She will coordinate object transfers and consult with conservators during treatment.

Historic Site / Collections Management Assistant (1983 --); BA, College of Mount St. Vincent; credits for an MFA in Museum Studies, Syracuse University. She will be responsible for tracking movement of collections and management of treatment documentation.

, **Painting Conservator** (1974--); BA , SUNY Albany; MA & Certificate in Conservation, the Cooperstown Graduate Program in the Conservation of Historic and Artistic Works. She is a Fellow of AIC and has lectured and written about the challenges of conserving paintings for historic houses. She will, with conserve the paintings from the Boudoir.

To be hired with IMLS funds for this project:

, **Conservation Assistant, Frames and Gilded Objects**; BA in Applied Mathematics & Statistics and Psychological & Brain Sciences, Johns Hopkins University. While at Hopkins he worked in book and paper conservation for their library. Since 2004, he has worked as Conservation Assistant for Gwen Spicer Art Conservation. In 2004/05, he worked with BHS Paper Conservator Marie Culver to re-house art-on-paper collections from Staatsburgh and is now working two days/week at PIRC with Eric Price on frames from the NYS Court of Appeals. He will expand his work with Eric to treat the gilded frames and furniture.

, **Conservation Assistant, Textiles and Upholstery**; BA, Northern Michigan State University; candidate for an MA in Public History (Museum Studies), SUNY Albany. She is Conservation Assistant for Gwen Spicer Art Conservation and worked as an intern at PIRC from 2002 – 2005. She will work with on conserving the upholstery.

SCHEDULE OF COMPLETION

	Jul 06	Aug 2006	Sept 2006 – Mar 2008	Apr – May 2008	Jun 2008
Task 1: Pack and transfer collections to Peebles Island	XX				
Task 2: Photograph collections before treatment	XXX	XXX			
Task 3: Conserve collections			XXXXXXXXXXXXXX		
Task 4: Photograph collections after treatment Complete written documentation				XXX	
Task 5: Pack and return collections to Staatsburgh Install in Boudoir					XXX

Project Budget Form

SECTION 1: SUMMARY BUDGET, CPS AND EDUCATION COMPONENTS

Name of Applicant Organization **NYSOPRHP / Natural Heritage Trust (Staatsburgh State Historic Site)**

IMPORTANT! READ INSTRUCTIONS ON PAGES 3.5–3.7 BEFORE PROCEEDING.

DIRECT COSTS

	IMLS	Cost Share	Total
SALARIES & WAGES	$ 29,217.	$ 29,812.	$ 59,029.
FRINGE BENEFITS	$ 12,805.	$ 13,713.	$ 26,518.
CONSULTANT FEES	$ 0.	$ 0.	$ 0.
TRAVEL	$ 0.	$ 294.	$ 294.
MATERIALS, SUPPLIES & EQUIPMENT	$ 3,430.	$ 1,862.	$ 5,292.
SERVICES	$ 0.	$ 0.	$ 0.
OTHER	$ 0.	$ 0.	$ 0.
TOTAL DIRECT COSTS	$ 45,452.	$ 45,681.	$ 91,133.
INDIRECT COSTS	$ 0.	$ 2,177.	$ 2,177.
		TOTAL PROJECT COSTS	$ 93,310.

AMOUNT OF COST SHARE $ 47,858.

AMOUNT OF IN-KIND CONTRIBUTIONS $ 43,525.

TOTAL AMOUNT OF COST SHARE (CASH & IN-KIND CONTRIBUTIONS) $ 47,858.

AMOUNT REQUESTED FROM IMLS, INCLUDING INDIRECT COSTS $ 45,452.

PERCENTAGE OF TOTAL PROJECT COSTS REQUESTED FROM IMLS 48.7 %
(MAY NOT EXCEED 50%)

Have you received or requested funds for any of these project activities from another federal agency?
(Please check one) ☐ Yes ☑ No

If yes, name of agency _____

Request/Award amount _____

Project Budget Form

SECTION 2: CONSERVATION DETAILED BUDGET

Year ☑1 ☐2 ☐3 – **Budget Period from** July /1 /2006 **to** June /30 /2007

Name of Applicant Organization NYSOPRHP / Natural Heritage Trust (Staatsburgh State Historic Site)

IMPORTANT! READ INSTRUCTIONS ON PAGES 3.5–3.7 BEFORE PROCEEDING.

SALARIES AND WAGES (PERMANENT STAFF)

NAME/TITLE	NO.	METHOD OF COST COMPUTATION	IMLS	COST SHARE	TOTAL
See attached sheet	( )		$ 0.	$ 15,120.	$ 15,120.
	( )				
	( )				
	( )				
		TOTAL SALARIES AND WAGES	$ 0.	$ 15,120.	$ 15,120.

SALARIES AND WAGES (TEMPORARY STAFF HIRED FOR PROJECT)

NAME/TITLE	NO.	METHOD OF COST COMPUTATION	IMLS	COST SHARE	TOTAL
Cons. Ass't.	(1)	$ 15.75/hr x 862 hrs	$ 13,592.	$ 0.	$ 13,592.
, Cons.	(1)	$ 15.75/hr x 65 hrs	$ 1,024.	$ 0.	$1,024.
Ass't.	( )				
	( )				
		TOTAL SALARIES AND WAGES	$ $14,616.	$ 0.	$ 14,616.

FRINGE BENEFITS

RATE		SALARY BASE	IMLS	COST SHARE	TOTAL
46	% *of* $	$ 15,120.	$ 0.	$ 6,955.	$ 6,955.
46	% *of* $	$ 13,592.	$ 6,245.	$ 0.	$ 6,252.
15	% *of* $	$ 1,024.	$ 154.	$ 0.	$ 154.
		TOTAL FRINGE BENEFITS	$ 6,406.	$ 6,955.	$ 13,661.

CONSULTANT FEES

NAME/TYPE OF CONSULTANT	RATE OF COMPENSATION (DAILY OR HOURLY)	NO. OF DAYS (OR HOURS) ON PROJECT	IMLS	COST SHARE	TOTAL
No consultants.					
		TOTAL CONSULTANT FEES	$		

TRAVEL

FROM/TO	NUMBER OF: PERSONS	DAYS	SUBSISTENCE COSTS	TRANSPORTATION COSTS	IMLS	COST SHARE	TOTAL
PIRC	(2)	(3)	$ 0.	$147.	$ 0.	$ 147.	$ 147.
(Waterford NY)	( )	( )	(3 one-day				
to Staatsburgh	( )	( )	round trips				
NY	( )	( )	2 staff/trip)				
			TOTAL TRAVEL COSTS		$ 0.	$ 147.	$ 147.

Project Budget Form

SECTION 2: CONSERVATION DETAILED BUDGET CONTINUED

Year ☑ 1 ☐ 2 ☐ 3

MATERIALS, SUPPLIES AND EQUIPMENT

ITEM	METHOD OF COST COMPUTATION	IMLS	COST SHARE	TOTAL
Gold leaf	quote from vendor	$ 380.	$ 0.	$ 380.
Reproduction fabrics	quote from vendor	$ 1,200.	$ 0.	$ 1,200.
Stabilization fabrics	quote from vendor	$ 0.	$ 150.	$ 150.
		$		

Materials, etc con't:

ITEM	METHOD OF COST COMPUTATION	IMLS	COST SHARE	TOTAL
Reproduction trims	quote from vendor	$1,850.	$ 0.	$ 1,850.
Film, processing,	photographer's estimate	$ 0.	$ 756.	$ 756.
Misc.	conservators' estimates	$ 0.	$ 200.	$ 200.
TOTAL MATERIALS & SUPPLIES:		$ 3,430.	$ 1,106.	$ 4,536.

OTHER

ITEM	METHOD OF COST COMPUTATION	IMLS	COST SHARE	TOTAL
None.				
	TOTAL OTHER COSTS	$		
	TOTAL DIRECT PROJECT COSTS	$ 24,452.	$ 22, 328.	$ 47,780.

INDIRECT COSTS

Check either item A or B and complete C. (See section on Indirect Costs, pages 3.6–3.7.)

Applicant organization is using:

☑ A. An indirect cost rate which does not exceed 15 percent of modified total direct costs charged to IMLS.

☐ B. Federally negotiated indirect cost rate (see pages 3.6–3.7).

Name of Federal Agency _____ Expiration Date of Agreement _____

Rate base amount 5 % of $ 22,075. = $ 1,104.

	IMLS	COST SHARE	TOTAL
C. TOTAL INDIRECT COSTS	$	1,104.	1,104.

STAATSBURGH STATE HISTORIC SITE – CONSERVATION OF BOUDOIR FURNITURE AND PAINTINGS

PROJECT STAFF – BUDGET YEAR 1 (July 2006 – June 2007)

Name/Title	#	Method of Calculation	IMLS	Cost Share	Total
Textile & Upholstery Conservator / Project Director	1	$31.37 /hr x 51 hours		$1,600.	$1,600.
Frames & Gilded Objects Conservator	1	$29.67 / hr x 207 hours		$6,142.	$6,142.
Furniture Conservator	1	$31.37 /hr x 17 hours		$ 533.	$ 533.
Paintings Conservator	1	$31.37/hr x 93 hours		$2,917.	$2,917.
Associate Paintings Conservator	1	23.61/ hr x 18 hours		$ 425.	$ 425.
Assistant Paintings Conservator	1	$19.57/hr x 111 hours		$2,172.	$2,172.
Historic Site Assistant	1	$18.84 / hr x 15 hours		$ 283.	$ 283.
Photographer	1	$18.77 / hr x 46 hours		$ 864.	$ 864.
Curator	1	12.28 / hr x 15 hours		$ 184.	$ 184.
TOTAL				$15,120.	$15,120.

Project Budget Form

SECTION 2: CONSERVATION DETAILED BUDGET

Year ☐ 1 ☑ 2 ☐ 3 – **Budget Period from** July / 1 / 2007 **to** June / 30 / 2008

Name of Applicant Organization NYSOPRHP / Natural Heritage Trust (Staatsburgh State Historic Site)

IMPORTANT! READ INSTRUCTIONS ON PAGES 3.5–3.7 BEFORE PROCEEDING.

SALARIES AND WAGES (PERMANENT STAFF)

Name/Title	No.	Method of Cost Computation	IMLS	Cost Share	Total
See attached sheet	( )		$ 0.	$ 14,692.	$ 14,692.
	( )				
	( )				
	( )				
		TOTAL SALARIES AND WAGES	$ 0.	$ 14,692.	$ 14,692.

SALARIES AND WAGES (TEMPORARY STAFF HIRED FOR PROJECT)

Name/Title	No.	Method of Cost Computation	IMLS	Cost Share	Total
Cons. Ass't.	(1)	$ 15.75/hr x 862 hrs	$ 13,577.	$ 0.	$ 13,577.
Cons. Ass't.	(1)	$ 15.75/hr x 65 hrs	$ 1,024.	$ 0.	$1,024.
	( )				
	( )				
		TOTAL SALARIES AND WAGES	$ 14,601.	$ 0.	$ 14,601.

FRINGE BENEFITS

Rate		Salary Base	IMLS	Cost Share	Total
46	% of $	$ 14,692.	$ 0.	$ 6,758.	$ 6,758.
46	% of $	$ 13,577.	$ 6,245.	$ 0.	$ 6,245.
15	% of $	$ 1,024.	$ 154.	$ 0.	$ 154.
		TOTAL FRINGE BENEFITS	$ 6,399.	$ 6,758.	$ 13,157.

CONSULTANT FEES

Name/Type of Consultant	Rate of Compensation (Daily or Hourly)	No. of Days (or Hours) on Project	IMLS	Cost Share	Total
No consultants.					
		TOTAL CONSULTANT FEES	$		

TRAVEL

From/To	Number of: Persons	Days	Subsistence Costs	Transportation Costs	IMLS	Cost Share	Total
PIRC	(2)	(3)	$ 0.	$147.	$ 0.	$ 147.	$ 147.
(Waterford NY)	( )	( )	(3 one-day				
to Staatsburgh	( )	( )	round trips				
NY	( )	( )	2 staff/trip)				
			TOTAL TRAVEL COSTS		$ 0.	$ 147.	$ 147.

Project Budget Form

SECTION 2: CONSERVATION DETAILED BUDGET CONTINUED

Year ☐1 ☑2 ☐3

MATERIALS, SUPPLIES AND EQUIPMENT

Item	Method of Cost Computation	IMLS	Cost Share	Total
Film, processing, prints	photographer's estimate	$ 0.	$ 756.	$ 756.
TOTAL COST OF MATERIALS, SUPPLIES, & EQUIPMENT		$		$ 756.

SERVICES

Item	Method of Cost Computation	IMLS	Cost Share	Total
No services				
	TOTAL SERVICES COSTS	$		

OTHER

Item	Method of Cost Computation	IMLS	Cost Share	Total
	TOTAL OTHER COSTS	$		
	TOTAL DIRECT PROJECT COSTS	$ 21,000.	$ 22, 353.	$ 43,353.

INDIRECT COSTS

Check either item A or B and complete C. (See section on Indirect Costs, pages 3.6–3.7.)

Applicant organization is using:

☑ A. An indirect cost rate which does not exceed 15 percent of modified total direct costs charged to IMLS.

☐ B. Federally negotiated indirect cost rate (see pages 3.6–3.7).

Name of Federal Agency _____ Expiration Date of Agreement _____

Rate base amount 5 % of $ 21,450. = $ 1,072.

	IMLS	Cost Share	Total
C. TOTAL INDIRECT COSTS	$	1,074.	1,074.

STAATSBURGH STATE HISTORIC SITE – CONSERVATION OF BOUDOIR FURNITURE AND PAINTINGS

PROJECT STAFF – BUDGET YEAR 2 (July 2007 – June 2008)

Name/Title	#	Method of Calculation	IMLS	Cost Share	Total
Textile & Upholstery Conservator / Project Director	1	$31.37 /hr x 51 hours		$1,600.	$1,600.
[illegible]rames & Gilded Objects Conservator	1	$29.67 / hr x 207 hours		$6,141.	$6,141.
[illegible]Furniture Conservator	1	$31.37 /hr x 17 hours		$ 533.	$ 533.
[illegible]Paintings Conservator	1	$31.37/hr x 93 hours		$2,917.	$2,917.
[illegible]ssistant Paintings Conservator	1	$19.57/hr x 111 hours		$2,172.	$2,172.
[illegible]istoric Site Assistant	1	$18.84 / hr x 15 hours		$ 282.	$ 282.
[illegible] Photographer	1	$18.77 / hr x 46 hours		$ 863.	$ 863.
[illegible], Curator	1	12.28 / hr x 15 hours		$ 184.	$ 184.
TOTAL				$14,692.	$14,692.

1. What is the design of the project?

The Denver Art Museum (DAM) presents this funding request of $149,854 to the Conservation Project Support Program (CPS) of the Institute of Museum and Library Services (IMLS) to outfit a new storage facility in the museum's new addition. This request addresses the museum's highest conservation priority- to care for the museum's collections through good storage with sufficient capacity, sound infrastructure, and good storage equipment. The mission statement of the DAM is "to enrich the lives of present and future generations through the acquisition, presentation and preservation of works of art." Director Lewis Sharp and the board of trustees understand that the museum's storage facilities must be improved to protect the growing body of art and to honor the museum's commitment to future generations.

The current DAM building, designed by Italian architect Gio Ponti, opened in 1971 without defined or dedicated storage. Collections and their care were fragmented into eight curatorial departments. In 1991, collections which comprised approximately 34,000 objects were consolidated under one collections management team and placed in 20,000 square feet of temporary storage in the museum building. Since then, the size of the collections has doubled to over 67,000 objects, but the overall amount of storage space has remained the same.

Today, the museum has two on-site storage facilities (located on the top and bottom floors) with the following problems: 1.) Both spaces are too small for the size of the collection, and this has led to overcrowding, inaccessibility, and inappropriate storage practices. Objects are often moved several times to provide access, increasing risk of damage. Due to lack of space, oversized pieces are inappropriately stored in aisles. 2.) The top floor storage area ceiling is leaking in a number of locations. The outer membrane on the flat roof above storage is old and blistered. The roof membrane has been repaired several times, but water still seeps through to storage (see Appendix A). Water also comes from condensation in cold winter months which is absorbed by insulation material. When saturated, water and dissolved minerals drip on art. Even though the museum has been diligent to prevent damage by adding tenting of polyethylene sheeting above the art, numerous objects have been damaged and the entire collection is compromised. 3.) The museum is also in need of storage equipment, supplies and mounts. For example, African and Oceanic collections contain fragile materials like vegetal fibers, palm, human hair, teeth, shells and unbound pigments, and need special supports for storage and handling, and closed cabinets to solve issues of light and dust.

These storage issues will be resolved through a new addition to the Denver Art Museum scheduled to open fall of 2006. The new Frederic C. Hamilton Building will include a 12,000 sq. ft. storage facility specifically designed for museum storage with adequate environmental control, capacity, infrastructure, access, security, and close proximity to other collections-based services. The facility is made up of one fully dedicated floor for small artifacts, sculpture and paintings (8,225 sq. ft.) and a mezzanine (2,000 sq. ft.) designed to hold archives and paper-based collections. It also includes an isolated storage area for registration (1,700 sq. ft.); a photography studio (791 sq. ft.); and a satellite conservation lab (580 sq. ft.).

Museum staff will move over 24,500 pieces, roughly one third of its entire collection, to the safety of this new facility. Remaining collections in the current facility will be consolidated and moved to safer locations allowing the full replacement of the roof (phase two of the project not requested in this application). The DAM is asking IMLS for $141,917 to retrofit 38 Spacesaver carriages, and to purchase 20 Delta Design cabinets, Rivetier shelving, metal library shelving, and miscellaneous materials and supplies. The DAM will match this request with $329,075 by covering the costs of salaries for permanent staff.

The museum has identified three objectives with the following activities necessary to accomplish each:

A. Activity One (May 1, 2006 – Dec. 31, 2006)

Objective: Provide a safe environment by outfitting a new storage facility to safeguard collections: The first eight months of the project will prepare the new storage facility yet create minimal impact on staff and collections. Used compactor carriages will be retrofitted off-site by Space Concepts (see Appendix B) to fit specific configurations of the storage facility and installed by September 2006. Twenty new closed Delta Design cabinets, and supplies and materials for rehousing will be ordered for delivery beginning in September. New metal library shelving will be installed in the mezzanine to hold the museum's paper and archives collections. On the main floor, carriages and Rivetier shelving will be installed, bins moved into place, and new bins built and installed. Volunteers will help clean all storage surfaces, cut Volara and acid-free blotting paper for shelf lining, make shelf restraints, and number storage units.

B. Activity Two (May 1, 2006 – April 30, 2008)

Objective: Secure and stabilize collections for safe rehousing and transfer to new facility: Activities to stabilize collections for rehousing and transfer include: making individual custom-designed mounts, adding backings and storage frames to paintings without adequate protection, boxing objects for transport, placing art on carts and A-frames, securing material in drawers, creating move inventories, and making restraints and pot rings. Involved staff and volunteers will receive refresher courses in art handling by collections management and conservation staff.

C. Activity Three (January 1, 2007 through April 30, 2008)

Objective: To preserve endangered collection items by moving them to a new storage facility where they can be stored correctly and where redundant handling can be avoided. The move and rehousing will enhance safe access for research and employ accepted standards of inventory and data entry. To see these objects safely stored in the new facility, the rehousing and transfer of over 24,500 pieces will purposely occur slowly and methodically over a sixteen-month period, beginning with the paper-based collections. Conservators, collections managers and volunteers will prepare approximately 250 non-paper objects a week on A-frames, boxes and carts. Staff will systematically move the material via freight elevators and a covered, climate-controlled walkway to the new storage facility. The actual move will occur every Monday morning (four hours) plus additional time each weekday morning thereafter (one hour each), the only time when the museum is closed to the public. In all stages of the move, collections will be in secured, climate-controlled areas and their temporary locations recorded in the museum's database. Once in the new storage area, staff will safely position items in their permanent storage locations and complete a final inventory. A final report will be submitted.

The schedule of completion is based on previous experience and on current calculations that predict the average number of objects moved each week and the time needed for preparation, rehousing, and data entry. The project includes the following staff: two conservators, one mount maker, three collections managers, one art installer, one registrar, two art preparators and supervised volunteer labor.

The new storage facility is secure and fully climate controlled, in order to protect collections from disruptive elements, no art will be moved into storage until environment monitoring has proven that conditions are stable and that HVAC systems are working correctly. The area is protected by fire detection and a pre-action dry pipe suppression system. No active water pipes have been installed overhead. The compactor carriages will be manually operated for better control. Storage equipment and materials have been selected to be as inert as possible. All surfaces will be sealed and/or will have barriers such as Volara, Mylar, or Melamine. In addition, since most of the prep work including mounts, frames, backings and boxing will occur in the existing museum facility, no activities that create dust or compromise security will occur.

2a. What are the proposed conservation methods and why are they conservation sound?
This project will meet accepted standards for correct storage. The new storage facility in the Hamilton Building will eliminate overcrowding and offer excellent climate control, protection from water, optimal security, and excellent filtration against dust. It has been designed to allow safe access to the collections via oversized doors, wide aisles, and close proximity to freight elevators, conservation and galleries.

The new storage facility will be outfitted with Delta Design cabinets, Spacesaver carriages, and Rivetier and Burroughs shelving, which are all industry leaders in terms of reliability and safety. The Rivetier industrial shelving, used on Spacesaver carriages and for stationary storage, employs shelves covered in inert white melamine. Delta Design cabinets, used to store dust-sensitive and light-sensitive African and Oceanic materials, are painted with powder-coated finishes that do not off-gas solvents and use stable, inert gaskets. In instances where temporary shelving or bins are made of less archival materials, the museum's conservators will approve all materials used as barriers. Recognizing the effects of vibration and "cabinet rub" occasionally caused by compacting storage, all items will be housed to give the best protection possible. Stationary storage via Rivetier shelving will also be an option for art with friable surfaces. The rehousing project will permit staff to replace any remaining acidic materials as collections are processed into the new storage facility, meeting the museum's goal of using only inert, archival storage materials and equipment.

3. What are the objects, historic structures, or specimens that are the focus of the project?
The new storage facility in the Hamilton Building will hold the African, Modern and Contemporary (M&C), Oceanic, and Western American Art collections where they can serve the material on exhibit in that building. They will be stored in a variety of stationary and compacting units on the main floor of storage. African and Oceanic collections, which have grown substantially over the last five years, are the most in need of rehousing and safe access. M&C contains many oversized paintings and sculpture which can be better accommodated in the new storage facility which has oversized doors and elevators. Paper collections will also be housed in the new facility and consolidated on the mezzanine which can be set up for researchers.

African: (952 objects)
The museum's African collection is one of the largest and best in the Rocky Mountain region. It serves a large and diverse audience and has become a major educational resource for elementary, secondary and university students studying African art. The collection includes textiles, works on paper, beadwork, stone and wood sculptures, pottery, metalwork, musical instruments and the greatest concentration in the strong sculpture producing cultures of west and central Africa. Many pieces in the collection have been published and exhibited nationally and internationally and have contributed to both scholarly and popular understanding of the rich cultural and artistic heritage of Africa. Expertise within the African department at the museum falls in the realm of contemporary African art and in the sculptural art of the Yoruba, the museum's greatest strength. Included among these are such pieces as a pair of palace doors by the Master of Ikere, a superb Epa headdress by Oosamuko Rotimi and a verandah post by Olowe of Ise, the most important Yoruba carver of the 20th century. This has resulted in the creation of a collection rich in works by multiple generations of noted Yoruba sculptors and cutting edge pieces by contemporary artists whose work explores the social, political, and historical contexts of their complex global interactions. The department's collection of contemporary African art has increased significantly with the inclusion of works by such artists as Afilika, Fernando Alvim, Tinuade Arayemi, Romanus Isichei, Wole Lagunju, Moyo Ogundipe, Frances Nnaggenda and Tanimola Omoleye. Recently, a number of paintings were purchased directly from the Akire women of Ile Ife in the Yoruba area of Nigeria who use soil as pigments and white glue as binders.

Modern & Contemporary Art: (17,715 objects)
Curator Dianne Vanderlip founded the Denver Art Museum's contemporary art collection in 1978, and has built – from the ground up – a collection of quality and variety that has achieved recognition and respect far beyond the Rocky Mountain region. The DAM was among the first American museums to collect works by

some of the most important contemporary artists such as Neo Rauch and Eberhard Havekost. The collection spans from late 19th century pre-modernism, through 20th century European and American modernism, to international post-modernism, and to cutting edge contemporary art fresh out of artist's studios. Particular highlights include in-depth collections of works by Lucas Samaras, Robert Motherwell, and Vance Kirkland. There are also thousands of works by Bauhaus master Herbert Bayer, the Wolf Collection of 19th and early 20th century landscape photographs, American minimalist sculpture, light-based art, Pop art; and very recent digital photography and video.

Oceanic: (1147 objects) The Oceanic collection is a unique resource within Colorado and the Rocky Mountain region. The museum has examples of pieces collected by early explorers including Captain James Cook. These and other early pieces are exceptional for their quality as well as their documentation of artistic traditions at the time of European contact. The collection includes elaborately carved Marquesan bowls, Tongan headrests, works on paper, and Maori wood, bone and stone clubs. Textiles include rare feather and taniko embroidered cloaks, flax skirts, and Hawaiian, Fijian and Samoan tapa cloth. New Guinea works from the Sepik, Maprik, Asmat, Madang, and Papuan Gulf regions include houseposts, masks, shields, pottery, basketry, canoes, and jewelry with complicated issues such as shedding vegetable fiber, flaking matte paint, and splitting shell and boars' teeth. This collection, not seen by the public in years, will be on view in the new galleries and contains a broad rotation checklist of objects chosen from storage.

Western American Art: (706 objects) The establishment of the Institute of Western American Art in 2001 was the culmination of more than a decade of activity in the acquisition, study, and presentation of art of the American West. With the recent addition of the Harmsen Collection of Western Art, the museum now has one of the most significant collections in the country. Holdings include an excellent collection of works on paper. Highlights among the paper pieces in the project include several works by Charles Craig, Edward Borein, Charles Marion Russell, and Edgar Samuel Paxson. Such prominent artists as Bror Julius Olsson Nordfeldt, Joseph Bakos, Caddy Wells, Arnold Ronnebeck, Andrew Dasburg, Maynard Dixon and Barbara Latham richly represent the Taos and Santa Fe schools through etchings and drawings. There are also several lithographs important to the museum programs by John James Audubon and Seth Eastman. Paintings are represented by major works such as N.C. Wyeth's "Gunfighter", Walter Ufer's "Kissell Studio", Norman Rockwells's "Stagecoach", and John Mix Stanley's "Kidnapped." Sculpture includes significant pieces by Remington, Russel, Harry Jackson, and Proctor.

Other paper collections (4,010 pieces) In addition to paper holdings included in the collections above, there are smaller paper collections from all other curatorial departments that will be moved from the museum's sixth floor and centralized on the Hamilton mezzanine. Since the vast majority of DAM paper collections have been the subject of previous IMLS funded projects, these are organized into archival storage boxes ready for the move.

4. How does the project relate to your museum's ongoing conservation activities?

The museum's ongoing conservation activities began in earnest in 1988 with its first general conservation survey, which recognized storage as the museum's largest conservation challenge. In 1991 the museum responded by renovating 20,000 square feet of space for storage, hiring its first conservator and launching a $9 million dollar renovation project to upgrade infrastructure and environmental conditions. The changes have been so sweeping that a preface to the survey was added in 2000 to reflect current conditions (see Appendix C and D). With the help of a series of successful federal grants(see Appendix E), and the direction of a long-range conservation and collections management plan (see Appendix F), the Denver Art Museum has made consistent, incremental steps toward a plan of successful storage, surveys and treatments.

The museum's collections of over 67,000 objects have significantly outgrown the existing building in terms of storage, galleries and exhibition spaces. To meet the problem, the conservation staff has been increased

from two to four in the last year and nearly 12,000 square feet of storage has been added with the new building. In preparation for the new storage facility, the museum purchased $39,000 worth of used compactor equipment. In 2005, $350,000 was raised from a private foundation to purchase and install rails in the floor of the new facility to receive the compactor storage units, to erect the mezzanine level and finish off the floors and walls. The next step in the museum's ongoing evolution in terms of storage is now outfitting the new facility in Hamilton.

5. What are the anticipated benefits of this project?

This project benefits the museum, its audiences and the field by providing adequate storage to protect its significant historical, cultural and artistic legacy benefiting future generations. Basically, the project serves to preserve and safeguard its collections by:

- Moving collections to a safe storage area so that the leaking roof in one of the existing storage areas can be addressed effectively.
- Minimizing the handling and movement of objects by making these collections more accessible through better spacing to alleviate crowding and by placing them near the galleries they serve.
- Providing archival supports and mounts needed for handling and preservation.
- Locating storage near the permanent galleries and conservation services.
- Employing appropriate methods of storage utilizing closed cabinets, compactors, and shelving appropriate to each individual work of art.
- Increasing research capabilities by improving accessibility and inventory.
- Raising public awareness for conservation.

As a result of this project, the museum will disseminate conservation-related topics throughout the permanent galleries through a variety of media and interpretive approaches, and in education materials, the annual report, the website, and the member newsletter, *On & Off the Wall.* Also, the conservation staff plans to travel nationally to give presentations on the storage facility at regional museum conferences and in various publications. Finally, the lower level lobby in the Hamilton building will have windows into storage where visitors on escorted tours can see the new storage facility and a secondary conservation lab.

6. How will the applicant ensure that ongoing museum functions are not inhibited by project activities?

The Denver Art Museum recognizes that the project period will be very busy. To ensure that other ongoing museum functions are not inhibited, the project will be spread out over two years. The amount of time has been calculated based on the size and availability of collections and conservation staff, the hours available for volunteer support, times when the museum is closed to the public, the number of objects involved, the housing upgrades expected and other museum activities. The museum has spent years evaluating its current potential and long-range plans and arrived at this manageable workplan for rehousing one-third of its collections. Within this workplan, project activities that require access to galleries, freight elevators, the museum van, or access to secure areas have been scheduled to occur only during times when the museum is not open to the public. This will again alleviate disrupting museum activities and service to the public.

7. How does the project budget support the project goals and objectives?

The budget was developed by a team of conservators and collections managers and supports the project goals to provide a safe environment for collections. This request represents 31.7 percent of the total project costs of $472,642 and addresses the museum's highest conservation priority to care for the museum's collections through acceptable standards of storage. Costs have been kept as low as possible by taking advantage of a cooperative purchasing agreement and using compactor carriages purchased several years ago before steel prices increased. The cost of retrofitting is substantially less than purchasing all new equipment.

8. What are the qualifications and responsibilities of the project personnel?

Carl Patterson, Chief Conservator and Project Director, holds a Diploma in Conservation from the University of London and has 35 years of experience in the care and conservation of collections. He has been the primary objects conservator for the museum since 1979 when he worked as chief conservator at the Rocky Mountain Regional Conservation Center. In 1991, he joined the Denver Art Museum staff, and each year thereafter has seen steady growth in terms of treatments, staff, intern opportunities, publications and equipment. Originally trained as an Objects Conservator with specializations in archaeological and ethnographic materials, the last few years have seen an increased focus on preventive conservation to meet the needs of the growing collection.

Paulette Reading, Assistant Conservator, holds a Masters in Conservation from New York State University, Buffalo and has concentrated her conservation training and experience on two areas—ethnographic collections and textiles. She has also been the on-site conservator for a large exhibition of Amish quilts and three smaller textile rotations within the permanent galleries. She supervises most aspects of the volunteer conservation council as well as being a team leader for the upcoming African and Oceanic installations.

Steve Osborne, Mount Maker, has been with the Denver Art Museum for 13 years, working in a variety of materials including metal, Plexi-Glas and resin to design and fabricate art exhibition and storage mounts. He collaborates and works with Conservators on various conservation projects. Before coming to the museum, he worked for 12 years as a welder and fabricator.

Angela Steinmetz, Collections Manager, holds a BFA in Studio Art with an emphasis in Pre-Conservation from the University of Denver. With 8 years in Registration and Collections Management, duties at the museum include the management of collections inventory and location data and the general care of collections in storage. She is responsible for the development and maintenance of conservation-sound storage systems, developing collections care projects, and transporting art.

Douglas Wagner, Assistant Collections Manager, holds a BA from the University of Colorado, and has completed additional studies in metals conservation, archeology, history and languages. In 5 years at the DAM, he has worked as a collections manager, planning and implementing designs for current and future storage, exhibition spaces and conservation strategies, including object re-housing and mount construction.

Juhl Wojahn, Assistant Collections Manager, holds an MFA from Washington University in St. Louis and has over 10 years experience in art handling. His responsibilities at the Denver Art Museum include inventory, storage, handling, the integration of objects into storage, and preparing archival mounts and boxes for the long term storage of objects.

John Lupe, Art Installer, holds an MFA. from University of Colorado. As Exhibits Specialist, he is responsible for exhibit installation and related art storage, inventory control, movement of art, and design and production as required. He also provides assistance on special collections management projects.

Lori Iliff, Senior Registrar, holds an MA from Bryn Mawr College and has over twenty years dealing with all aspects of registration and inventory control.

Mitchell Broadbent, Art Preparator, holds a BFA from University of California, Santa Cruz and has 19 years of experience as a Preparator. Responsibilities include crate construction and packing of objects for loan, cost estimates and specifications, condition reporting and movement of artwork, overseeing packing and unpacking of exhibitions, installation of artwork and transporting outgoing loans.

Zachary Harper, Art Preparator, holds an MFA from American University, and a Post-Baccalaureate Certificate from The School of the Art Institute of Chicago. His experience includes work as a Preparator, Art Handler, Registrar, Art Installer, Site Manager, Sculptor's Assistant, and Art Instructor in government institutions, museums, galleries, private companies, and universities.

Volunteers: The DAM Conservation Council, established in 1993, has been trained in general art-handling and receives additional, specific training for each project. Volunteers will provide basic support, assisting staff to prepare material for packing, making mats, retrofitting frames, and other supervised aspects of the project.

Schedule of Completion
Denver Art Museum

	2006								2007												2008			
	May	Jun	Jul	Aug	Sep	Oct	Nov	Dec	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Dec	Jan	Feb	Mar	Apr
Activity 1 Provide safe environment by outfitting new storage facility to safeguard collections																								
Activity 2 Secure and stabilize collextions for safe rehousing and transfer to new facility																								
Activity 3 Preserve collections by moving and storing objects in new storage facility, employ acceptable standards of inventory and data entry																								

Project Budget Form

SECTION 1: SUMMARY BUDGET, CPS AND EDUCATION COMPONENTS

Name of Applicant Organization **Denver Art Museum**

IMPORTANT! READ INSTRUCTIONS ON PAGES 3.5–3.7 BEFORE PROCEEDING.

DIRECT COSTS

	IMLS	Cost Share	Total
SALARIES & WAGES		236,315.91	236,315.91
FRINGE BENEFITS		28,588.54	28,588.54
CONSULTANT FEES			
TRAVEL			
MATERIALS, SUPPLIES & EQUIPMENT	138,566.58	5,000.37	143,566.95
SERVICES			
OTHER			
TOTAL DIRECT COSTS	$ 138,566.58	$ 269,904.82	$ 408,471.40
INDIRECT COSTS	$ 11,287.42	$ 52,883.43	$ 64,170.85
		TOTAL PROJECT COSTS	$ 472,642.25

AMOUNT OF COST SHARE $ 196,428.25

AMOUNT OF IN-KIND CONTRIBUTIONS $ 126,360

TOTAL AMOUNT OF COST SHARE (CASH & IN-KIND CONTRIBUTIONS) $ 322,788.25

AMOUNT REQUESTED FROM IMLS, INCLUDING INDIRECT COSTS $ 149,854

PERCENTAGE OF TOTAL PROJECT COSTS REQUESTED FROM IMLS 32 %
(MAY NOT EXCEED 50%)

Have you received or requested funds for any of these project activities from another federal agency?
(Please check one) ☐ Yes ☑ No

If yes, name of agency _____

Request/Award amount _____

Project Budget Form

SECTION 2: CONSERVATION DETAILED BUDGET

Year ☑1 ☐2 ☐3 – Budget Period from 05 /01 /06 **to** 04 /30 /07

Name of Applicant Organization **Denver Art Museum**

IMPORTANT! READ INSTRUCTIONS ON PAGES 3.5–3.7 BEFORE PROCEEDING.

SALARIES AND WAGES (PERMANENT STAFF)

NAME/TITLE	NO.	METHOD OF COST COMPUTATION	IMLS	COST SHARE	TOTAL
Permanent Staff	( )			53913.08	53913.08
	( )				
	( )				
	( )				
	TOTAL SALARIES AND WAGES	**$**		53913.08	53913.08

SALARIES AND WAGES (TEMPORARY STAFF HIRED FOR PROJECT)

NAME/TITLE	NO.	METHOD OF COST COMPUTATION	IMLS	COST SHARE	TOTAL
Conservation Vol.	( )			63180.00	63180.00
	( )				
	( )				
	( )				
	TOTAL SALARIES AND WAGES	**$**		63180.00	63180.00

FRINGE BENEFITS

RATE		SALARY BASE	IMLS	COST SHARE	TOTAL
26	% *of* $	53913.08		14017.40	14017.40
	% *of* $				
	% *of* $				
	TOTAL FRINGE BENEFITS	**$**		14017.40	14017.40

CONSULTANT FEES

NAME/TYPE OF CONSULTANT	RATE OF COMPENSATION (DAILY OR HOURLY)	NO. OF DAYS (OR HOURS) ON PROJECT	IMLS	COST SHARE	TOTAL
	TOTAL CONSULTANT FEES	**$**			

TRAVEL

FROM/TO	NUMBER OF: PERSONS	DAYS	SUBSISTENCE COSTS	TRANSPORTATION COSTS	IMLS	COST SHARE	TOTAL
	( )	( )					
	( )	( )					
	( )	( )					
	( )	( )					
		TOTAL TRAVEL COSTS		**$**			

Project Budget Form

SECTION 2: CONSERVATION DETAILED BUDGET CONTINUED

Year ☑ 1 ☐ 2 ☐ 3

MATERIALS, SUPPLIES AND EQUIPMENT

ITEM	METHOD OF COST COMPUTATION	IMLS	COST SHARE	TOTAL
Carriages, Cabinets, Shelving, Supplies		137712.58	2500.00	140212.58
TOTAL COST OF MATERIALS, SUPPLIES, & EQUIPMENT		$ 137712.58	2500.00	140212.58

SERVICES

ITEM	METHOD OF COST COMPUTATION	IMLS	COST SHARE	TOTAL
	TOTAL SERVICES COSTS	$		

OTHER

ITEM	METHOD OF COST COMPUTATION	IMLS	COST SHARE	TOTAL
	TOTAL OTHER COSTS	$		
	TOTAL DIRECT PROJECT COSTS	$ 137712.5	133610.48	271323.06

INDIRECT COSTS

Check either item A or B and complete C. (See section on Indirect Costs, pages 3.6–3.7.)

Applicant organization is using:

☐ A. An indirect cost rate which does not exceed 15 percent of modified total direct costs charged to IMLS.

☑ B. Federally negotiated indirect cost rate (see pages 3.6–3.7).

NEA — Name of Federal Agency

3/31/06 — Expiration Date of Agreement

Rate base amount 15.71 % of $ 271323.06 = $ 42624.85

	IMLS	COST SHARE	TOTAL
C. TOTAL INDIRECT COSTS	$ 11287.42	31337.43	42624.85

2005 IMLS Conservation Project Support
Denver Art Museum Budget Detail Year One (2006-2007)

	IMLS	COST SHARE	TOTAL
1. DIRECT COSTS: SALARIES AND WAGES (PERMANENT STAFF)			
[redacted]			
12 months x 3% @ $64,487/year		$ 1,934.61	$ 1,934.61
[redacted]		$ 5,871.00	$ 5,871.00
12 months x 19% @ $30,900/year			
[redacted]		$ 505.78	$ 505.78
12 months x 1% @ $50,578/year			
[redacted]		$ 8,531.16	$ 8,531.16
12 months x 23% @ $37,092/year			
[redacted]		$ 11,501.00	$ 11,501.00
12 months x 35% @ $32,860/year			
[redacted]		$ 11,501.00	$ 11,501.00
12 months x 35% @ $32,860/year			
[redacted]		$ 5,109.45	$ 5,109.45
12 months x 11.5% @ $44,430/year			
[redacted]		$ 5,109.45	$ 5,109.45
12 months x 11.5% @ $44,430/year			
[redacted]		$ 3,849.63	$ 3,849.63
12 months x 11.5% @ $33,475/year			
Total Salaries and Wages (Permanent):		**$ 53,913.08**	**$ 53,913.08**
2. DIRECT COSTS: SALARIES AND WAGES			
Conservation Volunteers			
3,600 hours @ $17.55		$ 63,180.00	$ 63,180.00
Total Salaries/Wages (Temp. or Part-Time):		**$ 63,180.00**	**$ 63,180.00**
3. FRINGE BENEFITS			
26% of Total Salaries and Wages (Permanent)		**$ 14,017.40**	**$ 14,017.40**
4. DIRECT COSTS: MATERIALS, SUPPLIES AND EQUIPMENT			
Space Concepts to Retrofit 38 Spacesaver Carriages: 15 units will be converted to 7 larger units/1 smaller unit 23 units will be converted to 11 larger units/1 smaller unit	$ 38,569.50		$ 38,569.50
12 Delta Design Cabinets @ $1,785 72" wide x 84" high x 24" deep Double Steel Door; Height includes 1" high compactor base	$ 21,420.00		$ 21,420.00

2005 IMLS Conservation Project Support
Denver Art Museum Budget Detail Year One (2006-2007)

	IMLS	COST SHARE	TOTAL
Full Width Shelf (7 per cabinet) 84 @ $87	$ 7,308.00		$ 7,308.00
8 Delta Design Cabinets @ $1,785 72" wide x 84" high x 24" deep Double Steel Door; Height includes 1" high compactor base	$ 14,280.00		$ 14,280.00
Full Width Drawer; 2-3/4" high (6 per cabinet) 48 @ $120	$ 5,760.00		$ 5,760.00
Full Width Shelf (3 per cabinet) 24 @ $87	$ 2,088.00		$ 2,088.00
Delta Design delivery and installation	$ 3,328.00		$ 3,328.00
Global Industrial Library Shelving for mezzanine 36 units @ $325	$ 11,700.00		$ 11,700.00
Rivetier Shelving 13 units each with 5 shelves @ $600	$ 7,800.00		$ 7,800.00
4 Step Stools @ $120	$ 480.00		$ 480.00
2 ladders @ $1182	$ 2,364.00		$ 2,364.00
6 Carts @ 239.95	$ 1,439.70		$ 1,439.70
2 Work Lights @ $179.00	$ 358.00		$ 358.00
Storage Bin Supplies:			
5 @ $920	$ 4,600.00		$ 4,600.00
20 @ $224	$ 4,480.00		$ 4,480.00
5 @ $481	$ 2,405.00		$ 2,405.00
Other Supplies	$ 9,332.38	$ 2,500.00	$ 11,832.38
Total Cost of Materials/Supplies/Equipment	**$ 137,712.58**	**$ 2,500.00**	**$ 140,212.58**
5. TOTAL DIRECT PROJECT COSTS	**$ 137,712.58**	**$ 133,610.48**	**$ 271,323.06**
6. INDIRECT COSTS Total direct project costs x indirect rate 15.71%	**$ 11,287.42**	**$ 31,337.43**	**$ 42,624.85**
7. TOTAL PROJECT COSTS YEAR ONE	**$ 149,000.00**	**$ 164,947.91**	**$ 313,947.91**

Equipment & Supply Budget- Year 1

Storage Equipment	Units	Cost	Supplier	Cost Breakdown	Notes
Carts $239.95 each	6	$1,439.70	Global Industiral, Inc.	$219.95 per cart plus est. $20 S&H	
Compactors & Installation		$38,569.50	Space Concepts		
Delta Cabinets		$54,184.00			
Ladder: $1,182 per unit	2	$2,364.00		$1137.00 plus est. $45.00 S&H	
Rivetier (5 shelves): $600 per unit	13	$7,800.00	(local) Associates Material Handling/Consolidated Hardwood	$500 for Rivetier parts (AMH), $100 for Melamine shelving (CH)	23 units are needed. We will have 10 coming from Hamilton Temporary staging.
Shelving for 2D stacks: $325 per unit	36	$11,700.00	Global Industiral, Inc.	(162.95 for base unit, plus 119.75 for 5 additional shelver, plus S&H)	
Step Stool: $120.00 per stool	4	$480.00		$99.00 plus est. $11.00 S&H	
Work lights: $179 per light	2	$358.00	sell-it-on-the-net.com		We currently have 20 units of 9' tall shelving that cannot be installed on the mezzanine due to ceiling height.
Subtotal		*$116,895.20*			

Storage Supplies & Materials					
10 x 4 x 6 1/2' bins: $600 per bin	0	$0.00	(local) Consolidated Hardwood/ICI Paints/General Hardware		We have 1 unit from Hamilton Temp (use for oversize).
10 x 6 x 10' bins: $920 per bin	0	$0.00	(local) Consolidated Hardwood/ICI Paints/General Hardware		We have 1 unit from Hamilton Temp, but need more oversize.
10 x 6 x 12' bins: $920 per bin	5	$4,600.00	(local) Consolidated Hardwood/ICI Paints/General Hardware		We have 4 units from Hamilton Temp (use for oversize).
2 x 4 x 3' bins: $224 per bin	10	$2,240.00	(local) Consolidated Hardwood/ICI Paints/General Hardware		We have 4 units from Hamilton Temp, but need 14 units.
3 x 4 x 5' bins: $224 per bin	8	$1,792.00	(local) Consolidated Hardwood/ICI Paints/General Hardware		We have no units from Hamilton Temp.
4 x 4 x 4' bins: $224 per bin	2	$448.00	(local) Consolidated Hardwood/ICI Paints/General Hardware		We have 5 units from Hamilton Temp, but need 7 units.
5 x 4 x 8' bins: $600 per bin	0	$0.00	(local) Consolidated Hardwood/ICI Paints/General Hardware		We have 2 units from Hamilton Temp (use for oversize).
6 x 4 x 4' bins: $481 per bin	4	$1,924.00	(local) Consolidated Hardwood/ICI Paints/General Hardware		We have 1 unit from Hamilton Temp, but need 5 units.
6 x 4 x 5' bins: $481 per bin	1	$481.00	(local) Consolidated Hardwood/ICI Paints/General Hardware		We have 3 units from Hamilton Temp, but need 4 units.
Archival cardboard (25 sheets): $218 per box of 40 x 60"	4	$872.00	Gaylord		
Cardboard for bins: $2.54 per sheet	350	$889.00	(local) Universal Packaging Corporation		
Carpet Blocks: $150 per box	1	$150.00	(local) Consolidated Hardwood/Home Depot		
Coroplast (4 x 8' sheet): $8 per sheet	35	$280.00	(local) Cadillac Plastic		
Coroplast Boxes: (10 x 15 x 2") $12.79 per box	100	$1,279.00	Gaylord		
Cutting Mats: $122.94 per 36 x 48" mat	4	$491.76	Dick Blick	$109.99 per mat plus $12.95 S&H	
Ethafoam (plank): $101 per plank (2 x 24 x 108")	3	$303.00	Conservation Resources, Inc.		
Ethafoam (plank): $185 per plank (4 x 24 x 108")	3	$555.00	Conservation Resources, Inc.		
Glue Guns: $150 each	2	$300.00		$134.03 plus S&H	
Gluesticks (11 lbs.): $114.95 for 11 lb box	3	$344.85	(local) Katzke Paper	$10.45 per lb., boxes come in 11 lb. weights	

Packing blankets: $15 each	20	$300.00	Uline		
Scissors: $6.69 per pair	4	$26.76	Dick Blick	$5.69 per pair plus est. $1.00 S&H	
Storage Supply Bins (large plastic): $12	8	$96.00	Space Savers Storage Solutions	$8.99 plus S&H	
Storage Supply Bins (small plastic): $5	16	$80.00	Space Savers Storage Solutions	$7.98 for set of two, plus S&H	
Tissue: $179 per roll	3	$537.00			
Travel Frame supplies: $160 per frame	25	$4,000.00	(local) Consolidated Hardwood		
Tyvek: $108.50 per 30" x 50 yd roll	2	$217.00	Gaylord		
Utility Knife Replacement Blades: $6.49 per package	3	$19.47	Dick Blick	$5.49 per package plus est. $1.00 S&H	
Utility Knives: $8.59 per knife	6	$51.54	Dick Blick	$7.59 per blade plus est. $1.00 S&H	
Volara: 60" x 600 ft. 1/8": $520 per roll	2	$1,040.00	(local) EN Murray		
Subtotal:		*$23,317.38*			

TOTAL EQUIPMENT & SUPPLY COSTS YEAR 1: $140,212.58

Project Budget Form

SECTION 2: CONSERVATION DETAILED BUDGET

Year ☐ 1 ☑ 2 ☐ 3 – **Budget Period from** 05 /01 /07 **to** 04 /30 /08

Name of Applicant Organization **Denver Art Museum**

IMPORTANT! READ INSTRUCTIONS ON PAGES 3.5–3.7 BEFORE PROCEEDING.

SALARIES AND WAGES (PERMANENT STAFF)

NAME/TITLE	NO.	METHOD OF COST COMPUTATION	IMLS	COST SHARE	TOTAL
Permanent Staff	( )			56042.83	56042.83
	( )				
	( )				
	( )				
		TOTAL SALARIES AND WAGES	$	56042.83	56042.83

SALARIES AND WAGES (TEMPORARY STAFF HIRED FOR PROJECT)

NAME/TITLE	NO.	METHOD OF COST COMPUTATION	IMLS	COST SHARE	TOTAL
Conservation Vol.	( )			63180.00	63180.00
	( )				
	( )				
	( )				
		TOTAL SALARIES AND WAGES	$	63180.00	63180.00

FRINGE BENEFITS

RATE		SALARY BASE	IMLS	COST SHARE	TOTAL
26	% *of* $	56042.83		14571.14	14571.14
	% *of* $				
	% *of* $				
		TOTAL FRINGE BENEFITS	$	14571.14	14571.14

CONSULTANT FEES

NAME/TYPE OF CONSULTANT	RATE OF COMPENSATION (DAILY OR HOURLY)	NO. OF DAYS (OR HOURS) ON PROJECT	IMLS	COST SHARE	TOTAL
	TOTAL CONSULTANT FEES		$		

TRAVEL

FROM/TO	NUMBER OF: PERSONS	DAYS	SUBSISTENCE COSTS	TRANSPORTATION COSTS	IMLS	COST SHARE	TOTAL
	( )	( )					
	( )	( )					
	( )	( )					
	( )	( )					
			TOTAL TRAVEL COSTS		$		

Project Budget Form

SECTION 2: CONSERVATION DETAILED BUDGET CONTINUED

Year ☐1 ☑2 ☐3

MATERIALS, SUPPLIES AND EQUIPMENT

ITEM	METHOD OF COST COMPUTATION	IMLS	COST SHARE	TOTAL
Supplies		854.00	2500.37	3354.37
TOTAL COST OF MATERIALS, SUPPLIES, & EQUIPMENT		$ 854.00	2500.37	3354.37

SERVICES

ITEM	METHOD OF COST COMPUTATION	IMLS	COST SHARE	TOTAL
	TOTAL SERVICES COSTS	$		

OTHER

ITEM	METHOD OF COST COMPUTATION	IMLS	COST SHARE	TOTAL
	TOTAL OTHER COSTS	$		
	TOTAL DIRECT PROJECT COSTS	$ 854.00	136294.34	137148.34

INDIRECT COSTS

Check either item A or B and complete C. (See section on Indirect Costs, pages 3.6–3.7.)

Applicant organization is using:

☐ A. An indirect cost rate which does not exceed 15 percent of modified total direct costs charged to IMLS.

☑ B. Federally negotiated indirect cost rate (see pages 3.6–3.7).

NEA — Name of Federal Agency

3/31/06 — Expiration Date of Agreement

Rate base amount 15.71 % of $ 137148.34 = $ 21546.00

	IMLS	COST SHARE	TOTAL
C. TOTAL INDIRECT COSTS	$ 0	21546.00	21546.00

2005 IMLS Conservation Project Support
Denver Art Museum Budget Detail Year Two (2007-2008)

	IMLS	COST SHARE	TOTAL
1. DIRECT COSTS: SALARIES AND WAGES (PERMANENT STAFF)			
[redacted]		$ 7,638.42	$ 7,638.42
12 months x 11.5% @ $66,421/year			
[redacted]		$ 6,047.13	$ 6,047.13
12 months x 19% @ $31,827/year			
[redacted]		$ 2,396.37	$ 2,396.37
12 months x 4.6% @ $52,095/year			
[redacted]		$ 8,787.15	$ 8,787.15
12 months x 23% @ $38,205/year			
[redacted]		$ 11,846.10	$ 11,846.10
12 months x 35% @ $33,846/year			
[redacted]		$ 11,846.10	$ 11,846.10
12 months x 35% @ $33,846/year			
[redacted]		$ 7,481.56	$ 7,481.56
12 months x 11.5% @ $65,057/year			
Total Salaries and Wages (Permanent):		**$ 56,042.83**	**$ 56,042.83**
2. DIRECT COSTS: SALARIES AND WAGES			
Conservation Volunteers			
3,600 hours @ $17.55		$ 63,180.00	$ 63,180.00
Total Salaries/Wages (Temp. or Part-Time):		**$ 63,180.00**	**$ 63,180.00**
3. FRINGE BENEFITS			
26% of Total Salaries and Wages (Permanent)		**$ 14,571.14**	**$ 14,571.14**
4. DIRECT COSTS: MATERIALS, SUPPLIES AND EQUIPMENT			
Other Supplies	$ 854.00	$ 2,500.37	$ 3,354.37
Total Cost of Materials/Supplies/Equipment	**$ 854.00**	**$ 2,500.37**	**$ 3,354.37**
5. TOTAL DIRECT PROJECT COSTS	**$ 854.00**	**$ 136,294.34**	**$ 137,148.34**
6. INDIRECT COSTS		**$ 21,546.00**	**$ 21,546.00**
Total direct project costs x indirect rate 15.71%			
7. TOTAL PROJECT COSTS YEAR TWO	**$ 854.00**	**$ 157,840.34**	**$ 158,694.34**

Equipment & Supply Budget- Year 2

Storage Supplies & Materials	Units	Cost	Supplier	Cost Breakdown	Notes
Archival cardboard (25 sheets): $218 per box of 40 x 60"	4	$872.00	Gaylord		
Coroplast (4 x 8' sheet): $8 per sheet	35	$280.00	(local) Cadillac Plastic		
Ethafoam (plank): $101 per plank (2 x 24 x 108")	3	$303.00	Conservation Resources, Inc.		
Ethafoam (plank): $185 per plank (4 x 24 x 108")	3	$555.00	Conservation Resources, Inc.		
Gluesticks (11 lbs.): $114.95 for 11 lb box	2	$229.90	(local) Katzke Paper	$10.45 per lb., boxes come in 11 lb. weights	
Tissue: $179 per roll	2	$358.00			
Tyvek: $108.50 per 30" x 50 yd roll	2	$217.00	Gaylord		
Utility Knife Replacement Blades: $6.49 per package	3	$19.47	Dick Blick	$5.49 per package plus est. $1.00 S&H	
Volara: 60" x 600 ft. 1/8", $520 per roll	1	$520.00	(local) EN Murray		
TOTAL SUPPLY COSTS YEAR 2:		*$3,354.37*			

1. What is the design of the project?

Founded in 1923, the Chemung County Historical Society (CCHS) is dedicated to the preservation, conservation and interpretation of the history of Chemung County. As a part of CCHS, the Booth Library is responsible for the care of a large collection of books, photographs, archival documents, maps and architectural drawings dating back to the eighteenth century. The Booth Library also has a research room and research services dedicated to assisting researchers learn more about the area.

Since 1982, the Booth Library has occupied its current second floor location, when CCHS moved into the former Chemung Canal Bank building (c. 1833-1903). During this time, the Booth Library's collections have continued to grow and have expanded beyond the walls of the library's physical location. Due to the growth of the collections, structural problems developed due to floor load issues. In June 2004, CCHS staff removed a bulk of the collection from the library, and distributed it throughout the building, in accordance with instructions from architectural engineers who reviewed the situation. Work on the reinforcement of the library floor, is expected to begin in early Spring of 2006, during which time support columns will be built from the basement to the second floor, the current floor will be completely renovated and steel beams will be installed under the floor to help support the collection. After the reconstruction of the floor, due to weight load issues and the active expansion of collections, a portion of the collection will be stored on the third floor of the building.

This conservation project seeks environmental improvements to the Booth Library's collection in order to protect not only the collection, by limiting overcrowding and providing additional storage space, but also the structure of the building, by limiting the concentration of weight in a given area. In addition, this conservation project seeks to monitor environmental conditions in the new areas housing collections, in order to track temperature and humidity levels. By recording changes in temperature and humidity, CCHS will be able to respond appropriately to ensure that the Booth Library's collections are available for future generations. We are requesting the support for the purchase of shelving units and hygrothermograph readers, dedicated to the preservation of the Booth Library's expanding collections.

The purchase of the equipment is part of the Library Reconstruction Project and the Grand Re-Opening of the Booth Library Archives. The schedule of the reconstruction project is as follows:

October 2005 – CCHS staff will work to find temporary storage space for the remaining collections currently housed in the Booth Library. An off-site storage location, with temperature and humidity controls, will store the library book collection, while various secure locations throughout the building will house the remaining archival and photograph collections.

November 2005-February 2006 – Staff will begin taking an inventory of the library book collection, as we prepare to move this collection to an off-site storage facility. Once the library book collection has been safely stored off site, time will be spent organizing and rearranging rooms on the third floor in order to store the remaining manuscript and photograph boxes. During this time, CCHS will decide which collections will return to the original Booth Library collections room once the reconstruction is completed, and which rooms on the third floor will safely house the remaining collections.

March-July 2006 – Work will commence on the reconstruction of the third floor. The purchase of the new hygrothermograph readers and shelving units will occur when the reconstruction is nearing completion.

August-September 2006 – Completion of the reconstruction on the library floor. CCHS staff will reconstruct the archives and begin moving collections back into their original locations. At this time, reorganization of the third floor rooms will occur as collections are shifted back into the Booth Library and as the new shelving units are installed. After the completion of the library move, the new hygrothermograph readers will monitor conditions in the new storage areas on the third floor, as well as in the library.

September-October 2006 – The Chemung County Historical Society's Booth Library will celebrate the grand Re-opening of the Booth Library and research services will commence. In addition to the opening, we will be featuring a traveling exhibit from the Upstate History Alliance entitled "Why Archives Matter?" This exhibit will help highlight, to the community, the need for archives, and why they are important. With the exhibit and the grand re-opening, the Booth Library will be able to demonstrate how important our special collections and archives are to preserving the history of Chemung County.

Updates on the progress of the Library Reconstruction are found on the Booth Library page of the Museum's website, www.chemungvalleymuseum.org, as well as in articles published in the Archivist's Corner of CCHS's newsletter *Banknotes*, and the Museum's Annual Report.

2a. What are the proposed conservation methods and why are the conservationally sound?

The Chemung County Historical Society is making a strong commitment in preserving and maintaining collections, by choosing projects that will benefit not only the collections, but the building as well. Since the Booth Library is housed in an historic structure, it is important to maintain the library's structural integrity, and the collections inside its walls. Due to the expansion of collections, it is necessary to find storage areas outside of the library room.

This project conforms to accepted conservation methods suggested by conservators who conducted a CAP assessment of the collections and the architecture in 2000. The library expansion through better utilization of the third floor storage areas has always been a concern and a project in the planning stages. However, with the plans to reconstruct the library floor in motion, CCHS is now able to take the opportunity to rectify this situation. With the additional shelving units, collections can be safely stored on the third floor, preventing overcrowding in the library, as well as the risk of damaging artifacts. The shelving units comply with archival regulations and consist of 16-guage steel posts with 12-guage sides and back bracings and all components are finished with baked-on powder paint. With the additional hygrothermographs, new storage areas can be monitored in order to regulate temperature and humidity, further ensuring the safety of the collections. The hygrothermograph has a range of 5 to 90% RH and 14° to 122°F. The meters will be set to a 7-day cycle and will chart the temperature and humidity fluctuations throughout the day.

3. What is the object(s), or Historic Structures(s), that is the focus of this project?

The Booth Library, as a part of the society, is housed in the oldest commercial building in Elmira, New York. The Chemung Canal Bank building, erected in 1833, is an important structure in conveying the history of Chemung County and is listed on the National Register of Historic Places. The building itself is an important historic artifact and as keepers of history better distribution of the library's weight load is an important aid in the building's preservation.

The Booth Library currently includes a wide range of archival artifacts and library books. These artifacts assist the community, whether through research or by visiting the exhibit galleries, to understand the history of Chemung County. The library's collections span four

centuries and cover many areas from the Native American inhabitants to the present. The Booth Library houses 4,500 books, 16,000 photographs, 16,000 maps and architectural drawings and 147 linear feet of manuscript collections. Rarities include: first edition novels written by Mark Twain, part-time Elmira resident; a glass plate negative collection produced by local photographer Charles Van Aken, which documents life in the county at the turn of the twentieth century; personal letters written by Frances Hall, Elmira resident and one of the first Americans to travel to Japan during the nineteenth century and have his accounts published; an original copy of General John Sullivan's marching orders, from Gen. George Washington during the 1779 campaign through New York; diaries from Confederate soldiers held at Elmira's Prison Camp during the Civil War; and original letters and diaries from men who served in the 50th New York Engineers and the 107th New York Volunteers during the Civil War. A large portion of the library's collection contains letters, photographs and original documents telling the history of Chemung County's residents and businesses. By preserving these collections, the Booth Library assists the society in fulfilling its Mission to: "collect, preserve, research, and present those items which will illustrate and describe the history of the Chemung County and its region from pre-history to the present."

4. How does the project relate to your Museum's ongoing conservation activities?

The expansion and reconstruction of the Booth Library is in line with conservation activities at CCHS. In 2000, Randy Crawford of the firm Crawford & Stearns, Architects and Preservation Planners, Syracuse, NY and Paul Himmelstein of the firm Applebaum & Himmelstein, New York, NY conducted a CAP Assessment of the building and the collections. Their recommendations helped to lay the groundwork for the rehabilitation of the building and better efforts in preserving the collections.

Despite budget constraints, CCHS has continuously made efforts to address the recommendations in the CAP assessment to better preserve the collections and the museum facility. A major concern of the CAP assessment was the overcrowding conditions, not just in object collections, but in the Booth Library as well. Time was spent reorganizing the textile collection, specifically mentioned, so most concerns and recommendations regarding this collection have been met. Utilization of third floor rooms for archival storage began before the Booth Library closed to researchers in June 2004. The South East room is now home to the newspaper collection, the oversized manuscript collection, local business and church ledger books and the institutional archives. This room is almost filled to capacity, which is why efforts are being made to reorganize and arrange other areas for storage on this floor.

In 2004 CCHS also applied for and was successfully awarded a grant for $35,000 from New York State to upgrade the HVAC system through the purchase and installation of four new humidifiers, a water softener, and a new air conditioner unity for the second floor. An airflow analysis has been conducted in the first floor Bank gallery to test the effectiveness of the air conditioner unit, with results still pending. In 2004, CCHS developed an Architectural Master Plan, through a grant from the New York State Council on the Arts, which outlined a number of repair items needed on the building, including the recommendation for a new roof. Through the efforts of the Chemung County Legislature, construction on the new roof will begin in October 2005, helping to address the concern about water leaks mentioned in the CAP assessment.

Hygrothermographs currently monitor temperature and humidity levels in the first floor Bank Gallery and the second floor curatorial collections area. Data is entered on an excel database and results are plotted and compared to outside temperature and humidity readings,

taken twice a day. These results are used to track changes inside the building and whether changes in outside temperature are affecting levels inside the museum. With the addition of new storage areas, additional readers are needed to help monitor collections and to maintain proper archival conditions.

Currently, the library expansion is one of the society's greatest concerns and an issue we are now addressing. The structural problems in the Booth Library have created an urgent need to address overcrowding issues and how third floor areas can play a role in collection storage. As a result, CCHS is taking the opportunity, since a majority of the collections will be temporarily stored off-site, to prepare areas for housing collections and plan the arrangement of the new storage areas before collections are relocated. The preservation and conservation of archival collections is a major goal of the Chemung County Historical Society and key to understanding the county's history.

5. What are the anticipated benefits of this project?

For CCHS and the Booth Library, the installation of additional shelving units will allow for the safe storage of archival collections, without putting additional weight on the newly reconstructed floor. Currently, some manuscript collection boxes are stored piled on the floor, until the completion of the reconstruction project. Without additional shelving, collections permanently relocated to the third floor, will remain on the floor in an unstable condition and inaccessible to research. In addition, the new hygrothermographs, placed in the new storage locations will assist CCHS staff in monitoring the temperature and humidity levels in each room, as well as tracking the environmental changes throughout the library. In the future, CCHS will use the data collected, to apply for environmental grants for the purchase of new HVAC equipment for the third floor to help maintain the preservation of collections.

6. How will the applicant ensure that ongoing museum operations are not inhibited by these project activities?

Since this project is in conjunction with the reconstruction of the library floor, the installation of the new shelving units and hygrothermographs will require no additional time or staff. Due to the structural unsoundness of the Booth Library, CCHS announced the closure of the research room to patrons in June 2004 with the option for patrons to take advantage of our paid research service. Since the remaining collections need to be removed before work can start, this service will cease temporarily, and will commence upon the grand re-opening. However, visitors to the museum still have access to the museum galleries and museum functions will be uninterrupted. Adjustments to the main gallery directly below the library are being planned during the actual reconstruction process, however they will not affect visitors and the museum will remain open. After the reconstruction, CCHS staff and a handful of volunteers will, work together to ensure that collections are placed into the library and new storage locations in a timely manner. No additional staff is required to relocate collection and the process will have very little effect on the society's overall operations.

7. How does the project budget support the project goals and objectives?

The project budget was developed after comparing prices of shelving units supplied by different supply companies. The company chosen, Gaylord Brothers, offered the lowest prices,

the highest quality, with the option to add additional shelving. The units chosen best fits the needs of the library, by providing double the space in one unit. The number of units chosen was based on measurements of the current library and the space available in the new storage areas. The hygrothermographs, from Cole-Parmer, were chosen because of their quality, the company's willingness to repair items if they are damaged, and similar models are currently in use throughout the museum.

8. What are the qualifications and responsibilities of the project personnel?

CCHS staff and volunteers will perform the work required to reorganize and prepare the library for both the reconstruction and grand re-opening project.

Kimberly Richards, Archivist and head of the Booth Library, will oversee the project and is responsible for the care and safety of the library's collections. She joined the staff in February 2005 after graduating with her Masters Degree in History, with a concentration in public history, from Wright State University in Dayton, OH. She manages the research room, as well as the library collections, and handles all in-person, telephone and write-in research requests. Recently, she completed a reorganization of the Manuscript Collection and with this reorganization is developing Finding Aids for the newly created series, to make the collections more accessible for research.

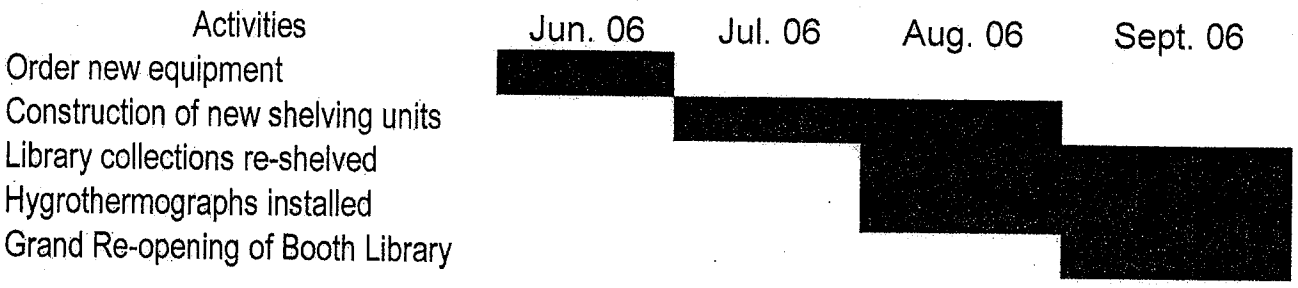
Jason Harmon, Education Coordinator, will assist the archivist in installing new equipment and the relocation of the collections back into the library and third floor storage areas. He has a BA in History and American Studies, graduating *Summa Cum Laude* from Elmira College. He has been with CCHS for five years in various capacities, including Archival Assistant and has a thorough knowledge of handling and caring for archival collections.

Amy Wilson, Director and Curator, will assist when needed in the relocation of collections into the library and third floor storage areas. She has a MA in History with a concentration in public history from Indiana University – Purdue University, Indianapolis. She has been with the historical society for eight years and has extensive knowledge in both the curatorial collection and the archival collection.

Schedule of Completion

Reconstruction and Expansion of
the Booth Library

Start Date: 06/01/2006
End Date: 09/30/2006



Project Budget Form

SECTION 1: SUMMARY BUDGET, CPS AND EDUCATION COMPONENTS

Name of Applicant Organization **Chemung County Historical Society**

IMPORTANT! READ INSTRUCTIONS ON PAGES 3.5–3.7 BEFORE PROCEEDING.

DIRECT COSTS

	IMLS	Cost Share	Total
SALARIES & WAGES	$0.00	$0.00	$0.00
FRINGE BENEFITS	$0.00	$0.00	$0.00
CONSULTANT FEES	$0.00	$0.00	$0.00
TRAVEL	$0.00	$0.00	$0.00
MATERIALS, SUPPLIES & EQUIPMENT	$1706.00	$1706.00	$3412.00
SERVICES	$0.00	$0.00	$0.00
OTHER	$0.00	$0.00	$0.00
TOTAL DIRECT COSTS	$ 1706.00	$ 1706.00	$ 3412.00
INDIRECT COSTS	$	$	$
		TOTAL PROJECT COSTS	$ 3412.00

AMOUNT OF COST SHARE $ 1706.00

AMOUNT OF IN-KIND CONTRIBUTIONS $ 0.00

TOTAL AMOUNT OF COST SHARE (CASH & IN-KIND CONTRIBUTIONS) $ 1706.00

AMOUNT REQUESTED FROM IMLS, INCLUDING INDIRECT COSTS $ 1706.00

PERCENTAGE OF TOTAL PROJECT COSTS REQUESTED FROM IMLS 50 %
(MAY NOT EXCEED 50%)

Have you received or requested funds for any of these project activities from another federal agency?
(Please check one) ☐ Yes ☑ No

If yes, name of agency _____

Request/Award amount _____

Project Budget Form

SECTION 2: CONSERVATION DETAILED BUDGET

Year ☒ **1** ☐ **2** ☐ **3 – Budget Period from** 06 /01 /2006 **to** 09 /01 /2006

Name of Applicant Organization **Chemung County Historical Soceity**

IMPORTANT! READ INSTRUCTIONS ON PAGES 3.5–3.7 BEFORE PROCEEDING.

SALARIES AND WAGES (PERMANENT STAFF)

NAME/TITLE	NO.	METHOD OF COST COMPUTATION	IMLS	COST SHARE	TOTAL
	( )				
	( )				
	( )				
	( )				
		TOTAL SALARIES AND WAGES	$ 0.00	0.00	0.00

SALARIES AND WAGES (TEMPORARY STAFF HIRED FOR PROJECT)

NAME/TITLE	NO.	METHOD OF COST COMPUTATION	IMLS	COST SHARE	TOTAL
	( )				
	( )				
	( )				
	( )				
		TOTAL SALARIES AND WAGES	$ 0.00	0.00	0.00

FRINGE BENEFITS

RATE	SALARY BASE	IMLS	COST SHARE	TOTAL
% *of* $				
% *of* $				
% *of* $				
	TOTAL FRINGE BENEFITS	$ 0.00	0.00	0.00

CONSULTANT FEES

NAME/TYPE OF CONSULTANT	RATE OF COMPENSATION (DAILY OR HOURLY)	NO. OF DAYS (OR HOURS) ON PROJECT	IMLS	COST SHARE	TOTAL
	TOTAL CONSULTANT FEES		$0.00	0.00	0.00

TRAVEL

FROM/TO	NUMBER OF: PERSONS	DAYS	SUBSISTENCE COSTS	TRANSPORTATION COSTS	IMLS	COST SHARE	TOTAL
	( )	( )					
	( )	( )					
	( )	( )					
	( )	( )					
			TOTAL TRAVEL COSTS		$ 0.00	0.00	0.00

Project Budget Form

SECTION 2: CONSERVATION DETAILED BUDGET CONTINUED

Year ☑1 ☐2 ☐3

MATERIALS, SUPPLIES AND EQUIPMENT

ITEM	METHOD OF COST COMPUTATION	IMLS	COST SHARE	TOTAL
Shelving Units	8 units x price and shipping	$726.00	$726.00	$1452.00
Hygrothermographs	3 units x price and shipping	$890.00	$890.00	$1780.00
Psychrometer	1 unit plus shipping	$90.00	$90.00	$180.00
TOTAL COST OF MATERIALS, SUPPLIES, & EQUIPMENT		$ 1706.00	1706.00	3412.00

SERVICES

ITEM	METHOD OF COST COMPUTATION	IMLS	COST SHARE	TOTAL
	TOTAL SERVICES COSTS	$ 0.00	0.00	0.00

OTHER

ITEM	METHOD OF COST COMPUTATION	IMLS	COST SHARE	TOTAL
	TOTAL OTHER COSTS	$ 0.00	0.00	0.00
	TOTAL DIRECT PROJECT COSTS	$ 1706.00	1706.00	3412.00

INDIRECT COSTS

Check either item A or B and complete C. (See section on Indirect Costs, pages 3.6–3.7.)

Applicant organization is using:

☐ A. An indirect cost rate which does not exceed 15 percent of modified total direct costs charged to IMLS.

☐ B. Federally negotiated indirect cost rate (see pages 3.6–3.7).

_____ _____

Name of Federal Agency Expiration Date of Agreement

Rate base amount

_____ % of $ _____ = $ _____

	IMLS	COST SHARE	TOTAL
C. TOTAL INDIRECT COSTS	$ _____	_____	_____